

IN THIS ISSUE: { THE MUSICAL CREDO OF H. L. MENCKEN
ARTIST PSYCHOLOGY (ARTICLE X. TONE)—By FRANK PATTERSON

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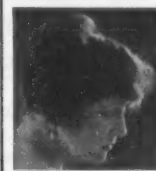
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HOW LONDON ENJOYS ITS THREE-HOUR PROMS

Orchestra in Good Shape—Many Novelties and Some Fine Playing

LONDON.—This is the season of the year when music, if made, is made outdoors, and when nobody—least of all the critics—worries much about the quality thereof. Not so in London. The most furious, continuous, virulent and defiant debauch of music takes place in the dog days. They are not merely the dog days, but, so far as music is concerned, the dog's days, for every dog will have his day, even the under-dog. And it is the under-dog, real or imagined, to whom the Queen's Hall Proms spell paradise. On the very day (August 8) that "people of influence" go to the moors to shoot grouse, these "splendid people" and "gunmen" (as George Ade's highborn lady designated the middle and lower classes) kill their grouse by listening to Bach.

Of more than fifty-seven varieties these standard and traditional music lovers make their perennial appearance in the standing "pit" and the gallery, to see Sir Henry wield the baton. Prominent are the swarthy intellectuals from London's Orient, the naturalized element generally. There are the dowdy girl students; there are the young loving couples—one half musical and the other in sympathetic vibration; and this year there is a new type of young man with bobbed hair, Byronic shirt and "Oxford bags." But there is also the cautious old lady who comes early so as to get one of the few seats along the wall and who never stops knitting to the end; and there are nurses in uniform, white haired dames in lace caps, and in the grand circle, which costs the equivalent of a dollar, there are three stately gentlemen in boiled shirts.

It is not exactly a sylvan paradise they come to, though the bank of fresh flowers along the platform and the illuminated fountain with potted plants in the centre suggests a Watteau fête champêtre. Not only is smoking permitted, but chain smoking encouraged, for there are two huge signs asking one to avoid

STRIKING MATCHES

while the music plays. Pretty soon the fête champêtre is seen through a mysterious haze, especially by those in the non-smoking compartments in the rear.

SMOKING CRITICS.

Everybody smokes, even the music critics. These poor fellows, who, owing to their fat salaries, would one and sundry be in their shooting boxes were it not for the Proms, have to take this summary musical carouse seriously. And it is no in-and-out sort of musical gunning, as in the winter; they stay, with dripping brows, from eight to eleven, for these eight-cylinder programs are most cunningly devised to keep them there. The first part (during which there is no encore rule, which is only sometimes broken) is in reality a complete concert, which, like as not, begins with an antique or recherché quasi-novelty (the other evening we had Haydn's overture to The Deserted Isle—a most seductive title in Queen's Hall), which one must have heard. Then follow two classical symphonies and a concerto, interspersed by sundry arias for at least two kinds of voices. Then comes the "interval" (the only non-musical term on the program), during which, it is whispered, Sir Henry undergoes a complete sartorial transformation by reason of the heat and the strenuousness of his task.

And then—there follows the novelty of the evening, which simply must be heard, and the judgment communicated to a waiting world. This never by any chance

happens before 10 p. m. After which the lowbrows get a reminiscence of their ballad (not salad) days, with gems by Hermann Loehr et al. This is the vermiform appendix of the Prom concert, gradually dying off from disuse. Sir Henry, the critics, and the other gunmen have slipped out of the hall by now and the final overture is then performed under the baton of the "leader"—or in plain English the Konzertmeister.

There is, of course, variety—not only in each individual



POUL BAI,

Danish operatic and concert baritone, just engaged by President Kenneth M. Bradley of the Bush Conservatory, Chicago, and who will begin teaching there at the opening of the fall term, September 14. Mr. Bai will occupy the studio of the late Charles W. Clark and take over the major portion of Mr. Clark's class. He is booked for a recital in Kimball Hall on October 22.

concert, but also in the construction of the various programs. Sometimes (this is a new feature) we have a miniature organ recital sandwiched in—to satisfy another natural craving of the Englishman—and sometimes a part-

singing exhibition by the English Singers, so every kind of musical taste or habit may be indulged in the course (Continued on page 14)

RAVINIA OPERA ENDS

Season Closes on Labor Day and Proves Most Successful in the Annals of the Opera Company—Delamarter and Papi Conduct Symphony Orchestra—Opera Repetitions Enthusiastically Received

RAVINIA.—When these lines are published, the fourteenth season of Ravinia opera and concerts will have come to an end. The season that came to such a brilliant close on Labor Day has been the most successful in the annals of this unique opera company. It has been as brilliant from the standpoint of highest artistry as any ever given throughout the world of music. The climax was reached on Monday night, September 7, when, in accordance with long established custom, a gala program was presented which reflected in splendid manner the standard of the entire season. A triple bill was presented on this occasion, which brought before the footlights an array of opera stars who have been rightfully described as among the brightest jewels in the diadem of opera. On the occasion of the season's gala closing, they appeared in a program of opera scenes representative of their best work.

The first act of Madame Butterfly, with Rosa Raisa in the title role and Giovanni Martinelli appearing for the first time this season as Pinkerton, opened the program. Rimini was heard as Sharpless and Ina Bourskaya as Suzuki. Massenet's Manon provided a splendid vehicle for Lucrezia Bori and Tito Schipa, the second and third acts of this work being given. These artists have been heard in this work several times this season, each presentation being followed by public demand for its repetition. Leon Rothier was heard as the elder Des Grieux.

Don Pasquale, of which a scene from act three was followed by a scene from act two, brought Mme. Bori and Schipa into still another style of opera, as they appeared as the lovers in a work which is based entirely on comedy lines. Papi conducted.

DON PASQUALE, SUNDAY, AUGUST 30.

A repetition of Don Pasquale brought forth the same cast heard previously, with the lone exception of De Hidalgo, who sang the role of Norina, in which Mme. Bori had been cast for the premiere. De Hidalgo was delightful in the part, her comedy being quite funny and her singing brought her the vociferous plaudits of a well pleased audience. Vittorio Trevisan, one of the premiere baritone buffos of the lyric stage, found the title role again an ideal vehicle for displaying his artistry as a high class comedian, and the manner in which he projected the lines brought hilarity from his hearers, the majority of whom, though unable to understand the Italian text, caught the fun just the same. Vocally, he sang the difficult music set down for the baritone by Donizetti with telling effect. Schipa was a well voiced Ernesto and a fun-maker par excellence; he found himself quite at home. Rimini was very happy as Dr. Malatesta, both as to voice and action.

MONDAY, AUGUST 31, SYMPHONY CONCERT

On August 31 a gala concert that was one of the outstanding events of the season was given with the Chicago Symphony Orchestra, under the direction of Eric Delamarter and Genaro Papi. The soloists were Danise, (Continued on page 24)

VIENNA GETS A FOURTH OPERA HOUSE ON THE "MET" PLAN

VIENNA.—While the Staatsoper was Vienna's sole operatic theater only a few weeks ago, the city will have four opera houses beginning next season, with the Volksoper reopened and the Chamber Opera still in the field. The fourth opera house will be established in the Apollo Theater, formerly a variety house, and will be run on an international scale. There are to be performances of German, Italian, French and Czech operas, all in the vernacular—in short a miniature Metropolitan. The announcement of the Czech performances has caused some excitement in nationalistic circles. P. B.

STRAUSS' \$35,000 CONCERTO

VIENNA.—Some of the world's greatest conductors will produce the Paragon to the Sinfonia Domestica (the new piano concerto by Richard Strauss) next season, among them Mengelberg at Amsterdam, Furtwängler at Berlin and Leipzig, Weingartner at Vienna, Fritz Busch at Dresden, and Richard Strauss himself at Turin and Budapest.

FOREIGN NEWS IN BRIEF

Oslo and many German cities have also accepted the concerto, which will everywhere be played by Paul Wittgenstein, the one-armed Viennese pianist, who has acquired the sole right of performing it, for a period of years, a privilege for which he is rumored to have paid to Strauss the mere trifle of \$35,000. P. B.

OSCAR FRIED TO CONDUCT REINHARDT'S PANTOMIMES

SALZBURG.—The Salzburg Festival opened on August 13 with a big production of Hofmannsthal's The Great World Theater, in Max Reinhardt's staging. The Miracle, under Reinhardt's direction, followed two days later. Rosamond Pinchof, the American actress, being the acknowledged star of the production. The operatic portion of the festival opened on August 24, with Don

Juan, and August 29 saw the first performance of Reinhardt's new Pantomime Company, in The Green Flute, a ballet which Einar Nilsson has adapted from Mozart melodies. Oscar Fried is the conductor for the pantomime performances. B.

BOHNEN CHIEF STAGE MANAGER OF VIENNA VOLKSOPER

VIENNA.—The management of the Volksoper announces that Michael Bohnen will not only appear as star guest for a large number of performances but has also consented to act as "Chef der Regie" (chief stage manager) of that house. While brilliant preparations were made for the official opening of the Volksoper, on September 1, there are already rumors of new financial difficulties threatening the Gruder-Blech directorate. Dr. Stiedry has severed his

connection with the house and has won his suit for 120 million crowns damages brought by him against the new management. P. B.

WANDA LANDOWSKA HONORED IN FRANCE

LONDON.—The Polish pianist Wanda Landowska, well-known for her playing of old harpsichord music, has, it is announced from Paris, been appointed Chevalier of the Legion of Honor. S. S.

ST. PAUL'S CATHEDRAL ORGAN TO BE REBUILT

LONDON.—In connection with the work of strengthening the fabric of St. Paul's Cathedral, the great organ has had to be taken down from its position within the choir and will be rebuilt on the north side of the nave. This instrument, one of the finest church organs in the world, was built in 1695 by Bernard Schmidt, a German organ maker of great renown in his day, at the cost of £2,000, a very large sum at that time. S. S.

(Continued on page 23)

Musical Credo of an American Credoist, H. L. Mencken

Dr. Goldberg Discovers Aggressive Editor is Also Composer, Pianist and Musical Critic

SOME TIME ago the Boston Evening Transcript published an article by Dr. Isaac Goldberg called *Musician and Critic of Musicians: H. L. Mencken Disclosed in New Virtue*. (Incidentally Dr. Goldberg has recently completed a book, *The Man Mencken*, which will be published on October 15 by Simon & Schuster, New York.) Dr. Goldberg's interesting article in the Transcript, in which it was revealed to many for the first time that the editor of the American Mercury is a man of notes as well as of letters, included an extremely interesting letter written by Mr. Mencken to Mr. Goldberg, in which the author of *The American Credo* sets forth his own musical credo. This letter is so interesting, so sound on the whole, and so humorous that it is reprinted here in full by kind permission of the Boston Evening Transcript, which owns the copyright, Dr. Goldberg and Mr. Mencken himself.

Accompanying the Transcript article was a reproduction of a composition by Mr. Mencken, an "Unnamed Salon Piece Composed About 1900" and sounding quite that way. However, Mr. Mencken has since repented. In a note to us acent the article he included one of those sentences accompanying which one always detects the sly wink of the Menckonian eye: "That piano piece printed by Goldberg by no means represents my later skill. For five years past I have been writing nothing but jazz."—The Editor.]

"Of my tastes in music: In the main they are very orthodox. I put Beethoven first, even ahead of Bach—mainly, I suppose, because I have heard more of him than of Bach. It seems to me that the first movement of the Eroica, Beethoven's first formal defiance of the old symphonic music, remains unparalleled today. Even Beethoven never wrote anything more colossal. The funeral march following seems to me to be, by contrast, almost banal. But of all the Beethoven symphonies I like No. 8 best. It is light, but anyone who regards it as trivial is simply a damned fool.

"Two things attract me to Beethoven: first his immense dignity; second, his superb workmanship. He is never hollow and sentimental—and he makes more of a few bald notes than most composers make of first-rate melodic ideas. Consider the first movement of the Fifth and the slow movement of the Seventh. He is the musical scientist par excellence. He never trusts to mere inspiration. All his effects are achieved by sheer brain power.

"Next to Beethoven, as a master of the larger forms, I put Brahms. His first symphony is almost incomparable. Incomparable? Then what of his second and fourth? Two masterpieces! I like his third rather less. His *Deutsches Requiem* belongs in the front rank of choral works. I put it beside Bach's B minor Mass. Compared to it, all the familiar oratorios are shabby stuff, fit only for Methodists.

Early in life Brahms wrote a trio, opus 8. I believe that its first subject is one of the most beautiful melodies ever written. Only Schubert ever went beyond it.

"Of Schubert I hesitate to speak. The fellow was scarcely human. His merest belch was as lovely as the song of the sirens. He sweated beauty as naturally as a Christian sweats hate. What I marvel at is the neglect of some of his best music, for example, the *Tragische Symphonie*. Its slow movement is certainly almost as good as the slow movement of the *Unfinished*. Yet it is seldom played. So with his trios and his other piano music. I once traveled eighty miles to hear his octet. The horn player failed to show up, and I had to play his part on a piano. His quintet, opus 163, is another masterpiece. His two piano trios, opus 99 and 100, are both too long—but what fine stuff is in them! Take a look at their slow movements. Schubert's songs I have heard, of course, but I greatly dislike singing, and so I enjoy them less than I ought to. There is more music in his *Deutsche Tänze* than in the whole of Debussy. The fact that these little waltzes and Ländler are very simple deceives many. But so is the Parthenon simple.

"Of Mozart I say little. Like Schubert, he is beyond critical analysis: he simply happened. Why are his smaller symphonies so little played? At least six of them are perfect. The big orchestras apparently play only the Jupiter and the G Minor. In the same way most of the Haydn symphonies are forgotten. Everything that Haydn wrote, including especially his string quartets, should be played publicly at least once a year in every civilized city of the world. It would make people ashamed of listening to the maudlin obscenities of Stravinsky and company.

"Of Schumann I like best his first and fourth symphonies. The second seems dull to me. The third lacks coherence, though it is very lovely in spots. Mendelssohn I like in spots—for example, the scherzo of the Scotch symphony. I greatly admire a number of second raters; among them, Goldmark and Dvorak. Goldmark knew how to be sentimental without shedding crocodile tears. Dvorak wrote a great deal of fine stuff in the smaller forms—for example, his Slavonic Dances. I think they are much better than the Hungarian Dances of Brahms—more ingenious and far more beautiful.

STRAUSS THE GREATEST LIVING.

"Of the men still alive, I believe that Richard Strauss is easily the first. He is the only man who has offered a serious challenge to Wagner as a dramatic composer—I don't mean a theater-composer. He builds up a climax with immense skill, and handles the orchestra better even than Wagner. His music is not often lovely, but it is always moving. But he knows how to write a tune—when he wants to. The first act of *Der Rosenkavalier* is worth all the Italian operas ever written. Of all his work, I prefer *Elektra* and *Tod und Verklärung*. I also like such parts of *Feuersnot* as I have heard; unfortunately, I don't know the whole opera.

"Wagner was probably the best musician who ever lived, as Schubert was the greatest genius who ever wrote music. His command of his materials was unmatched in his time, and has never been surpassed, save by Richard Strauss. His ideas, of course, were infinitely better than Strauss'. In *Tristan und Isolde*, for example, he displays so many, and they are so good, that the effect is almost stupefying. I believe that *Die Meistersinger* is the greatest single work of art ever produced by man. It took more skill to plan and write it than it took to plan and write the whole canon of Shakespeare. Wagner's defect is that he is often theatrical, and hence a mountebank. Think of his *Char-Freitag* music in *Parsifal*. It actually describes a romantic but plainly illegal love.

"Puccini, I believe, has been underestimated. His aim was to entertain well-fed folk after dinner—and he did it



(From the Boston Transcript)

AN UNQUIET EVENING

"The man in his shirt sleeves is Max Broedel, professor of art as applied to anatomy in the Johns Hopkins Medical School. The more elegant fellow is H. L. M. We have been playing piano-duets together for years, usually along with various strings and woodwinds. This drawing was made by Willem Wirtz. Broedel is a very good pianist, and always does the primo. I am, I fear, the worst in the South Atlantic States."

very competently. La Bohème is surely not a great work, but anyone who fails to get pleasure out of it must be tone-deaf. Verdi, I believe, is not to be heard sober, but with a few whiskies under my belt I enjoy the last act of *Il Trovatore*. Chopin is another composer who is best heard after seeing a bootlegger. His music is excellent on rainy afternoons in winter, with the fire burning, the shaker full, and the girl somewhat silly.

"The so-called moderns interest me very much, for I am fond of experiments in the arts. But I'd rather read their music than hear it. It always fails to come off: it is Augenmusik. So far as I can make out, Stravinsky never had a musical idea in his life—that is, in the sense that Schubert and Mozart had them. He makes up for his lack of them by tuning his fiddle strings to G flat, D sharp, B and B sharp, and playing above the bridge. That such preposterous rubbish is solemnly heard and applauded is sufficient proof that a sucker is born every minute. I believe that not more than ten per cent of the people who go to concerts are actually interested in music, or get any genuine pleasure out of it. They are simply interested in mountebanks, i. e., fiddlers, catwaulers, conductors, etc. When the composer happens to be a mountebank also they are doubly pleased.

"I never go to hear virtuosos if I can help it. Even Kreisler tires me after an hour. It offends me greatly to see a performer getting applause that belongs to the composer. I take little interest in conductors, though I know a number of them and like them as men. Their importance is immensely overestimated. A flute player with a severe Katzenjammer can do more to spoil a concert than even a Damsch. Of all the conductors I am familiar with I like Muck the best. He is a good musician and respects composers. His conducting is intelligent, painstaking and in good taste. He does not give a show; he plays the music. His competence naturally makes him unpopular with the frauds who constitute a majority of Boston Orchestra audiences, and at the first chance, during the late war, they fell on him.

"I seldom go to the opera; it is to music what a bawdy house is to a cathedral. The spectacle of fat women sweating, with their mouths wide open, is very offensive. I believe that most of the best music so far written is in the form of symphonies for grand orchestra; I'd rather hear it than any other kind. I greatly enjoy chamber music, especially when I am helping to play it. I believe, with Franz Kneisel, that most string quartets would be improved if they had parts for bull fiddles, and were quintets. Some of the loveliest music in the world is written for string quartets—but it inevitably begins to sound thin after an hour or so. Too much of the music is above middle C.

"I know very little about piano music, and seldom play the piano alone. Piano music, in the main, seems to me to lack dignity. Even the Beethoven sonatas fall below old Ludwig's usual level. But maybe I underestimate them because most of them are beyond by technic. That may also explain my feeling that Chopin is a sugar-teat. As a boy I used to like Moszkowski. I got over it when I began to smoke.

"French music, in the main, does not stir me; it is pretty, but trashy. I believe that Vincent D'Indy is one of the worst composers ever heard of, with Massenet close upon his heels. Bizet I like very much better; he at least did not simmer. I like some of the new Russian music—I mean, of course, the pre-Stravinskian music. Tchaikowsky, when he tried to be solemn became merely bombastic, but he could write lovely tunes, and he put many of them into his smaller stuff, for example, the *casse-Noisette* suite. He should have written fewer symphonies and more waltzes. Which brings me to Johann Strauss. I believe that he was a musician of the first calibre—a man vastly more talented than, say, Mendelssohn. *Geschichten aus dem Wiener Wald* is not merely good; it is a masterpiece. Beethoven would have admired it, as Wagner, Schumann and Brahms admired it.

"Why German music should be so much better than any other kind, I don't know. I have often wondered. The English, theoretically, should be good musicians. They have good ears, as their poetry shows, and they excel at

(Continued on page 32)



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ARTIST PSYCHOLOGY

X. Tone

Frank Patterson

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One may well wonder how tone may be associated with psychological considerations. We are prone to think of tone as a purely mechanical thing, and the various and endless directions for making it, whether vocally or instrumentally, tend to confirm our conviction that to produce a good tone one has only to do something or other with some muscle or set of muscles, or, still better, relax the muscles, though, how one is to perform any act of any sort with muscles that are relaxed and flabby, instead of flexed and firm, is a problem and a mystery to which I have never yet seen solution nor explanation.

However, this article will have little to say about muscles. It is, after all, not the muscle that does the work, but the thought or the emotional impulse that is back of the muscle.

Certain it is that no artist, however great, can attain and maintain any very distinguished degree of success without a good instrument. No matter what the importance of the message he has to deliver, he will find himself unable to deliver it properly without an instrument that is capable of producing tones satisfying to the audience.

And there are very few instruments that are ever capable of doing so. The human voice, the piano, the violin—these are the three solo instruments that have gained widespread recognition. The other instruments, however wonderful they may appear to musicians, do not appear to hold the favor of the general public.

Even these instruments must be the best of their kind. The singer depends for success first of all upon his voice. The violinist, if he has a cheap, dull-toned instrument, finds himself powerless to thrill his audience. And the pianist who selects from among the various makes of pianos one whose tone lacks resonance and depth will face an insurmountable handicap.

Nor does the problem end here, for the most exquisite of instruments refuse to give up their tone except under the most skilled handling. Technic, in the ordinary sense of the word, it is not. Technic denotes speed and accuracy, and tone has nothing to do with either, though both are futile without it.

And, of course, tone is the result of proper muscular control. It would be absurd to deny it. Nothing in musical production is anything but proper muscular control. But to control the muscles properly when that control goes beyond the visible is, indeed, a problem! It is all very well to say that one must "think" tone, but how is one to create that thought? It seems, rather, that one knows when the tone is wrong, but is unable to imagine, or "think," the tone that would satisfy one as being right. And it is difficult even to teach pupils to realize when a tone is wrong, so that one has the impression of being in a cul-de-sac with no means of exit.

The best mental training for tone is tone. The student who seems to lack a natural feeling for tone-color cannot be made to feel it by consideration of such very minute differences as he is unable to perceive, or whose significance he is unable to grasp. To expect that is as reasonable as to expect a baby to begin the practice of speech with words of five syllables denoting abstract ideas beyond its threshold of experience.

The student who fails to produce a proper tone must first of all realize that this failure is not due to a muscular deficiency but solely to the fact that shades of tone color lie as completely beyond the threshold of his conscious experience as abstract ideas lie beyond the threshold of experience of an infant.

This is a matter, for the musician, of the psychology of attention. The attention of each individual is attracted already in early childhood to some ideas more than others. Artistically speaking, these differences of the direction and intensity of attention are very pronounced:—one will be attracted to tunes, another will care nothing about tunes, but will be ravished by beautiful harmony; one will be thrilled by virtuosity, another will care only for languorous and passionate sentiment. A few are fortunate in finding themselves strongly attracted to tone, and will not only appreciate the differences in the tones themselves but will instantly feel and visualize the shape of the objects by which the tones are made, and the sort of materials of which these objects consist.

This gives us a clue to the methods to be adopted in awakening tone appreciation. Those who lack tone appreciation simply do not visualize shapes and materials in their relationship to tone. Their attention has never turned in that direction. As a matter of elementary training their attention must be turned in that direction until it becomes a fixed habit not only to think of tone color but to think of it in relation to that by which it is made.

It is curious how greatly endowed some musicians are in this regard and how small are the endowments of others. Some musicians find themselves as little children able to visualize the sort of instrument that will make the clarinet tone, or the oboe or bassoon tones, or any other sort of tones from the orchestra instruments to that made by striking the arm of a chair. Others, even as adults with long musical training, have some difficulty in recognizing the various instruments in the orchestra and possess only very rudimentary sense of the shape and material that enters into the making of tone color of any sort.

How can such a musician expect to recognize the very small differences that exist between good and poor tones on the piano or the violin, or between the various possibilities of any individual human voice? Evidently it is impossible, and the only solution is tone training with such obvious means that even the dullest perception must become aware of the general physical laws underlying all color in tone as opposed to pitch. There is nothing better or simpler than self-education, a mere tapping and touching and listening, constantly listening to every sound in daily life, getting the feel of dullness and brightness, of hollowness or solidity in connection with various materials, wood, paper, metal, rubber, and so on.

A great deal has been written about the production of tone by pianists, most of it entirely futile, not to say misleading. There is no such thing as tone-color produced by

touch on the piano. The piano key is a purely mechanical thing capable of one sort of action, and one sort only. And in this action there can be one sort of variation and control, and one sort only. When the key is struck it drives the hammer against the string, and nothing the player can do will alter this hinged action in the smallest degree. All that the player can do is to strike the key with greater or less force, so that the hammer will strike the string harder or softer, producing a louder or softer tone.

The pianist should get these facts firmly in his mind and should then seek elsewhere for tone color. He will find it actually in one thing, and apparently in one other thing. He will find it actually in the relationship between pedal and stroke, apparently in the relationship in force and time of the various notes struck. I cannot here undertake to give directions for either of these things, but I believe that a mere hint will prove sufficient and that the pianist can work out the details for himself.

Now the violin is a somewhat different matter. Two main elements come into consideration—the bow and the fingers. No matter what one may do with the bow, the tone will be poor unless the fingers are pressed down firmly on the strings. This is often sacrificed to speed in passage work, but it is rarely that a violinist really succeeds in a big way if he resorts to this expedient.

There then remains the use of the bow, which offers numerous possibilities: speed, pressure, position and angle. The chief problem of tone lies in clever apportionment of speed and pressure, and here again it is naturally impossible to give directions in a brief article of this non-technical sort, but the violinist should be able to work out his own salvation.

Finally, the voice. Here one treads on delicate ground, as the singer can neither see what he is doing nor invariably hear what he is doing. Yet he must strive to hear and to judge the quality of his own tone, for the best of teachers cannot hope for satisfactory results from pupils who are unable to learn to distinguish between the correct and the incorrect, the good and the bad.

The color and quality of the human voice depend upon the same conditions that obtain in all other wind instruments except the flute:—length, thickness and quality of the vibrating membranes which set the column of air in motion; shape and size of the chamber in which the air vibrates, the material of which this chamber is made, its hardness, softness, rigidity or flexibility.

Every individual finds himself endowed with these qualities, so that he has a good voice or a bad voice. It is impossible to make a bad voice good, but it is very easy to make a good voice bad—and it is really surprising how many good voices fail to attain their full worth simply because their possessors do not perceive differences of tone color. They can neither listen to their own voice nor imitate the voice of their teachers.

It might better be said that though they listen and hear they do not connect tone with shape. They cannot imitate because they are lacking in the mimetic instinct. And this mimetic instinct is very closely associated with and dependent upon visualization of shape. Whether one is imitating something or creating a self-conceived tone, one must

evidently feel instinctively the set of the mouth, lips, tongue, etc., necessary to its production. The singer who has failed to attain the heights of which he is capable may find that careful training of the tone-instinct and the mimetic instinct will prove beneficial.

In every case, whether for the singer or the instrumentalist, a warning must be issued against careless or nervous experimentation, which is sure to break down the all important habit-forming gift without which no artist can ever hope to succeed. The pedestrian who tries first one path and then another will get nowhere but will find himself in the end just where he started, only worse off than when he started, for he will be weary, confused, nervous, discouraged.

So it is with the artist in search of tone, which must not be a matter of trial and guesswork, but the result of a carefully and systematically developed sense of the relationship between tone and shape, between cause and effect.

In other words, do not begin by experimenting with your voice, your violin or your piano, but train yourself first to listen and to think, turning to your instrument only after you have a well-formed idea of the probable result of anything you may decide to try.

Bush Conservatory Engages Poul Bai

Poul Bai, Danish baritone, has just been engaged by President Kenneth M. Bradley of Bush Conservatory to teach at this progressive Chicago music school at the opening of the fall term on September 14. The securing of this brilliant singer, whose voice has won the critics and public of Berlin, Paris, his native Copenhagen, and other European centers, is another master-stroke of artistic policy to the credit of President Bradley and Vice-President Edgar A. Nelson.

Mr. Bai's European activities—he has just come to this country—have been numerous in both recital and opera. While his chief artistic métier has been song recital, his operatic appearances have been successful and his performances in Lohengrin, Parsifal, and other roles at the Charlottenburg Opera in Berlin, have brought enthusiastic recognition from the critics.

Italian methods of tone production and the true art of bel canto are the keystones of Mr. Bai's teaching philosophy. The enthusiasm for teaching, which is part of his engaging personality, has brought him conspicuous success. His attitude toward his pupils is, in his own words, like that of a sculptor, who first brings a rough semblance of his model from the block of marble and then by skilled touches and the deft use of the chisel brings beauty and form to the cold stone and re-creates the figure which was his inspiration. To Poul Bai, the pupil's voice is the unformed block of marble, the lessons the sculptor chisels.

Copley Now Entirely Independent

During the past week Richard Copley severed his official connections with the Wolfsohn Musical Bureau, Inc., resigning from the positions of vice-president, secretary, and as a member of the board of directors. The resignations took effect September 1. Mr. Copley, as recently announced in this paper, has opened an independent office.

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MUNICH OPERA FESTIVAL OPENS IN HEAT WAVE

Wagner and Mozart Performances Surpass Those of Previous Years—Large American Attendance

MUNICH.—The twenty-fourth season of the Munich opera festival is in full blast. Blast—yes, that is the word, for this year's festival is accompanied by a blast of heat which



HANS KNAPPERTSBUSCH,
director of the Munich Opera Festival.

takes the starch not only out of one's mental energies—and of those it takes a considerable quantity to sit out and follow

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the entire Ring in the height of the bathing season—but also out of one's boiled shirt front. I always felt something melting around my heart when witnessing the colossal tragedy of the Ring, and now I discover to my astonishment and chagrin that for this limp feeling I am at least partly indebted to my sadly devastated frontal condition.

STARCHLESS VISITORS

Others seem to have made the same depressing discovery, for the sight of the beautifully spotless white triangular adornment is getting peculiarly rare at our festival. And since I am in the mood for confession I might as well run the whole gamut of truth and add that the preference for slouchy attire shown by a large contingent of our festival visitors has reached a rather depressing degree. A very distinguished looking Englishman, for instance, in my row removed with touching insistence his coat just before the beginning of each act during the entire ring. He apparently wanted to be in constant readiness in case it should be necessary to rescue one of the Rhinemaidens from drowning or from love sick Alberich. But shall I say about the man garbed in painfully creased duck trousers and tennis shoes, or the bland youth with the noncommittal look and knickerbockers, what about the many of the species homo sapiens, who show so irritatingly little regard for the social and aesthetic requirements of an event which, after all, is supposedly exceptional and festive!

Fairness bids me to add that this mild admonition refers by no means to the natives alone, but also to the foreign visitors, the majority of whom are Americans, Americans who justly pride themselves on doing the right thing at the right moment. A certain species of German visitors in foreign countries has on account of its peculiar attire and bearing been for ages subject to humorous derision; they have done their native country more harm than their innocent minds will ever be able to grasp. So let those foreigners who are counted among the most welcome guests at our art festivals remember that they too in a way are regarded as typical representatives of their country and its culture.

GUEST ARTISTS MAR ENSEMBLES

The first part of the festival is now over and the general impression has been most favorable. The slight weaknesses noticeable so far were almost entirely due to untried new singers or to guests, who were not sufficiently acquainted with the peculiarities of our non-star ensemble style, which is the real backbone of our opera performances. There was a time when the ambition prevailed to give festival performances with exclusively local casts. But this too had its drawbacks, as the local opera goers, who, after all, constitute a large part of the audience, naturally insisted upon hearing notable singers from outside during the festival season. This general demand was taken into account this

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year and a rather large number of guest artists were called. The result has not been entirely gratifying, but so far no



CLEMENS KRAUSS,

director of the Frankfurt Opera, one of the conductors of the Munich Festival.

serious harm has been done, especially as the local cast has done its utmost to keep up a high standard of production.

INSPIRING WAGNER PERFORMANCES

The Wagner cycle opened with a beautiful performance of Die Meistersinger with Wilhelm Rode as a most impressive Hans Sachs. There may be a number of baritone

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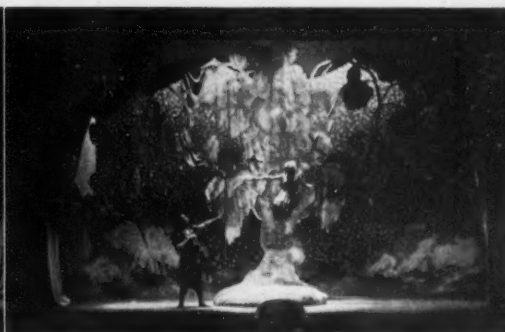
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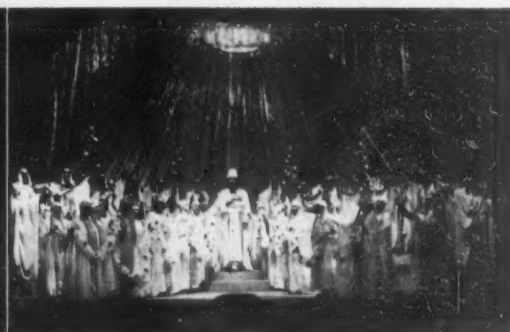
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Act I, Scene II



Act I, Scene IV



Finale of Act II

Photos taken especially for THE MUSICAL COURIER by The Munich Illustrated Press

THREE SCENES FROM DIE ZAUBERFLÖTE.

voices of greater mellowness and beauty than Rode's, but I am sure that there are few singers who can give a more touching, warmhearted and impulsive interpretation of Sachs than he. Rode puts particular stress upon showing up certain mental environments connected with Sachs' humble trade and yet there is an air of superiority and loftiness about him which never lets one forget the poet in him. Another admirable feature of our Meistersinger performance is Paul Bender's deep voiced Pogner, whose burgher pride, touched with a hint of melancholy, presents a really beautiful character. His fair daughter Eva was represented by Elisabeth Schumann, a singer with the youthful appearance necessary to the part and gifted with much natural charm. Josef Geis' Beckmesser and Karl Seydel's David are already of international fame and nothing more need be said about them. The conductor was Hans Knappertsbusch. His tempi were occasionally a bit broad, but still there was enough interpretative energy to maintain an unbroken line.

GÖTTERDÄMMERUNG THE CLIMAX

The artistic climax of the festival so far has been a masterly performance of Götterdämmerung. On this occasion Knappertsbusch—who conducted operas of from five to six hours' duration nearly every night for two weeks—really surpassed himself and gave proof that he is identifying himself more and more with that indefinable atmosphere called tradition and with the spirit which alone could give birth to a masterpiece like the Ring. His sweeping enthusiasm seemed to carry each of the singers beyond his or her limitations, so to speak. One no longer paid attention to quality of voice, technic or phrasing; one simply lived in the midst of a tragedy of astonishing dimensions.

A FINE ARTIST

Yet justice demands that due praise be given to the singers also, above all to Maria Olszewska, a guest from the Vienna opera, who sang the part of Waltraute. Her contralto voice is of wide range and immaculate beauty, perfectly trained and vibrating with emotion, her acting

superb. There is nothing theatrical about her appearance, she is just a natural human being overflowing with emotional warmth. It takes a singer of her quality to abolish, as it were, the footlights—the natural barrier between stage and audience. Besides the part of Waltraute she also sang that of Erda in Das Rheingold and Siegfried.

Siegfried (both in Siegfried and in Götterdämmerung) was sung by Heinrich Knotte who, though over fifty years old, seems to be at the height of his vocal career. His voice is more powerful than ever, but the most wondrous thing about it is its unblemished sound of youthful enthusiasm. Gabriele Englerth, a singer with a big and beautiful, though not perfectly controlled voice, made a most sympathetic Brünnhilde. The part of Wotan was sung by Wilhelm Rode with the efficiency of a great artist.

SOME BLEMISHES

The performances of Das Rheingold and Die Walküre were somewhat marred by the vocal and histrionic inefficiency of a guest singer from the Vienna opera, who, although gifted with a good voice and stage appearance, fell in the parts of Loge and Siegmund considerably short of the demands of the Wagnerian style of interpretation, so that his contract for further guest appearances had to be cancelled. Another guest from Vienna, Herman Wiedemann, gave as Alberich a perfect counterpart to Karl Seydel's unsurpassable Mime.

On the whole, and in spite of certain shortcomings which are not always to be avoided as long as the production of opera depends upon the measure of human infallibility, it may be said that the festival performance of the Ring well justified the reputation Munich has gained for its interpretation and production. Indeed, it gave proof sufficient that our entire ensemble has taken a great upward stride in style and efficiency during the past year.

TRISTAN AND ISOLDA

In Tristan and Isolde the main share of the honors went to Maria Olszewska who sang and acted the part of Bran-

gäne with ravishing beauty and impulsive warmth. Here indeed is a singer who realizes all the requirements of an artist of the highest rank. Isolde was sung by Elisabeth Ohms, a singer of stunning appearance, gifted with voice and talent. The voice is of beautiful quality but to all appearances not yet sufficiently trained to withstand such a test as the lengthy and trying rôle of Isolde, which, by the way, should only be sung by a singer of perfect vocal maturity. Otto Wolf, on the other hand, was in very pleasing vocal condition and at his best in the last act where he uttered the wild ravings of the sick knight with startling intensity of feeling. Emil Schipper's Kurwenal was a vocal treat of high order. Sad to say this performance too was somewhat marred by a guest from Frankfurt, who (as our own basses Bender and Gless were both ill) was entrusted with the part of King Mark and whose memory and voice suddenly failed in the second act. Knappertsbusch's interpretation of the score was full of ecstasy; the orchestra played beautifully.

DON JUAN THE CLIMAX OF MOZART CYCLE

The outstanding feature of the Mozart cycle so far has been a splendid performance of Don Juan with Wilhelm Rode in the title rôle, Richard Tauber, a Mozart-singer par excellence, as Octavio, and Leone Kruse as Donna Anna. This latter singer had adapted herself with astonishing ease to the traditional Mozart style, her lovely and highly cultivated voice, her prepossessing stage appearance, her emotional singing and acting adding unwonted charm, dramatic meaning and profile to a character which has so often suffered and become insignificant from lack of really emotional interpretation. Aline Sanden's satisfactory Donna Elvira and Berthold Sterne's rather gruff Leporello completed the main features of the cast.

Of the other Mozart operas, Die Zauberflöte (of which I wrote at length in my last letter), much admired for its

(Continued on page 33)

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MONTREAL NEWS

MONTREAL, CAN.—The Canadian Operatic Society and its guests inaugurated its new quarters on St. Denis Street, August 3, with a musical entertainment, Jean Goulet leading the orchestra. The Hon. Rod. Monty, K. C., president of the society, responded to a toast and Honoré Vailancourt, the managing director, was congratulated upon the organization's success.

The Queen's Hotel has engaged a new musical director, G. R. Markowski, violinist, formerly of the St. Louis Symphony, and late musical director of the Chateau Laurier, Ottawa. He will be assisted by Lucien Labelle, cellist of Montreal, Oscar O'Brien, pianist, and Pietro Gualtieri, bass violin.

Six bands are giving free concerts during July, August and September, through the late Charles S. Campbell, K. C., who left money for that purpose.

At the McGill Conservatorium of Music, the results in the annual examination in music held throughout the Dominion by the Faculty of Music, McGill University, were issued recently. The examiners were: Dr. Ernest MacMillan, of Toronto; Dr. Herbert Sanders, Ottawa; Dr. A. E. Whitehead and Dr. J. E. Watson, Victoria; Bryceson Trehearne, Saul Brant, William Smithson and G. A. Stanton.

A concert was held recently at the Royal Victoria College, organized by the McGill French Summer School. Those taking part were Elsie Ives, soprano; Henri Prieur, tenor; H. Dressean, baritone; Harry Salter, violinist, and Idola Saint Jean, who gave recitations with piano accompaniments. Mrs. H. R. Ives was director and accompanist.

The Sing-Songs are getting more popular. Recently 4,000 children of Montreal, including about 850 from Verdun, gathered at Fletcher's Field. This was a challenge to Montreal Kiwanians to compete with them in a singing match. They were led by an orchestra conducted by Edgar Murphy.

A large photograph of a Montreal Quintet Club, taken over forty years ago, was lately presented to the McCord Historical Museum of the McGill University by Mrs. Mount-Duckett of this city. A program of a concert given by this quintet, dated April 14, 1887, was also presented to the Museum by the Misses Reichling.

Sarah Fischer, lyric soprano, has arrived in Montreal to spend two months with her family. In September she begins her three years' engagement at the Opera Comique in Paris. While in Montreal, she is the guest of her sister, Mrs. Samuel Share.

At the Palace Theater the concert orchestra, under the direction of G. Agostini, continues to give choice programs. Lately the attraction was Lydia Panteleieff, coloratura soprano, sister-in-law of Max Panteleieff, Russian baritone. She lately arrived from Russia and opened a studio in Montreal.

Cecile Locke-Langlois, young Canadian pianist who has had great success in Canada, has gone to New York to study with Edward Hughes.

Brahm Sand, promising young cellist, has returned to resume work with J. B. Dubois.

Max Panteleieff, Russian baritone, after a successful season, has closed his studio and left for New York where he will give several concerts. After that he goes to St. Louis to fill an engagement for a summer season of opera in Forrest Park.

Lectures in music will start on September 14 at the McGill University.

The Canadian Grenadier Guards are as popular as ever. Every week they attract large crowds at their open air band concerts in the different parks of the city.

A much appreciated violinist of this city, Harry Salter, is leaving soon for Florida, where he has accepted another appointment. Mr. Salter has for a few years been leading the orchestra of the Windsor Hotel.

Mme. Gilderoy Scott, well known English contralto, returned last week on board the Melita, from England, where she was visiting her family for a couple of months. She also spent a few days in Montreal with friends. Mme. Scott from here goes to Chicago, where she is opening studios in partnership with William Shakespear, the vocal expert, in the Fine Arts Building.

Prof. and Mme. J. B. Dubois have returned to their cottage at St. Agath des Monts for the summer.

L. H. Bourdon, impresario, is spending the summer at St. Agathe. M. J. M.

Rethberg to Tour Western States

Elisabeth Rethberg, after an extraordinary season of opera engagements on the Continent and at Covent Garden, London, is now at Estes Park, Colorado, resting and preparing new programs for the coast tour and New York recital which will precede her return to the Metropolitan Opera the first week in November. Mme. Rethberg's concert engagements in the west will include the following cities: Denver, Oakland, Berkeley, Sacramento, San Francisco, Santa Fe, Seattle, Portland, Los Angeles, San Diego, and New Orleans.

Anna Carbone Plays in Brookfield

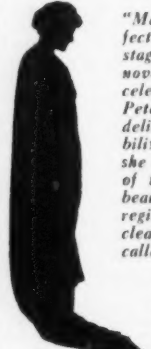
Under the auspices of the Herbert Wilber Greene School of Singing, a concert was given on August 5 at the Congregational Church, at Brookfield Center, Conn. Those taking part in the program were Anna Carbone, concert organist, assisted by Paulene Stalter and Ruth Wittemeier,

sopranos; Maude Shenkle, mezzo contralto; Hilda Deighton, contralto; Caia Aarup Greene and Gertrude C. Roe, accompanists. Miss Carbone played numbers by Wagner, Scarlatti, G. B. Fontana, Pietro Yon, Martini-Kreisler, Debussy and Offenbach. The review of the Danbury Evening News had the following to say about Miss Carbone's playing: "Her listeners last evening were enthralled by the taste and magnetism revealed in her organ playing. She is an excellent artist. Her technical skill united with a warm temperament gives her complete power over her hearers from an artistic standpoint. Miss Carbone's organ work is quite masterful."

Newcomers to the Eastman Faculty

Among the newcomers to the Eastman School of Music faculty who will enter upon their duties when the school opens on September 14 will be Eugene Goossens, English composer and conductor; Ashley Pettis, young American pianist, whose concerts of all-American compositions have won him wide recognition from coast to coast, and Emmanuel Balaban, orchestra conductor and operatic coach, whose experience has been copious both in Europe and in this country.

Mr. Goossens does not come to Rochester as a stranger. For two seasons he has shared with Albert Coates the conducting of the Rochester Philharmonic Orchestra. The coming season he will be sole conductor of that orchestra and will also become director of the opera department of the Eastman School, succeeding in that directorship Vladimir Rosing, who has surrendered his executive conduct of that department but will continue to be producer of the operas given by the department in the Eastman Theater and in Kilbourn Hall. Mr. Rosing will also be director and producer of performances given by the Rochester American Opera Company outside Rochester. Mr. Goossens, in addition to assuming the executive direction of the Eastman School department, will conduct performances of opera



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The Lincoln State Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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given by that department in the Eastman Theater during the coming season.

Mr. Pettis joins the piano faculty of the Eastman School, taking the place made vacant by the death of Pierre Augieras. By arrangement with the Eastman School, Mr. Pettis will continue his all-American recitals during the coming season. Howard Hanson, director of the Eastman School, is seeking to further the cause of the American composer in every way possible, and Mr. Pettis' efforts will find in him a sympathetic supporter.

Mr. Balaban comes to the Eastman School as coach in the opera department. He brings plenty of experience to his work. He began his career in this country as accompanist to Mischa Elman, Erica Morini and Efrem Zimbalist. Then he went to Europe for study and remained as coach at the Dresden Opera for two years. He appeared as conductor with the Berlin Philharmonic and Leipzig Symphony, and conducted opera in Dresden.

Caselotti Pupil Sings Before 5000

Guido H. Caselotti, well known vocal maestro who, for the past twenty years, has been active professionally in New York City, recently opened a studio in Los Angeles, California, where he met with instantaneous success at the first appearance of one of his young artist-pupils, his little daughter, Marie-Louise, a most talented mezzo-soprano who sang on the evening of July 25 in the Angelus Temple before an audience of 5,000. On July 14 she sang an entire program at her father's studio, and also broadcasted from three different stations. On August 3 she sang in the auditorium of Long Beach, California, before 2,000 enthusiastic music lovers.

As a real coincidence, her mother, star pupil of Maestro Guido H. Caselotti, is meeting with similar success, 7,000 miles away at the Teatro Costanzi, Rome, as Violetta in La Traviata.

SAN ANTONIO, TEX., NOTES

SAN ANTONIO, TEX.—Carol Robinson, pianist of Chicago, and David Griffin, baritone of Austin, Tex., were honor guests when Adeline Bardenwerper entertained a group of friends at her studio with a Dutch supper, July 21, following which the honor guests gave a short joint recital. Mrs. Eugene Staffel was the accompanist. At the conclusion, a group was played by the Ampico.

A concert for charity was given July 31, with Hattie Rankin, chairman. The funds were used to carry on work begun with women prisoners in the city jail. Those who appeared were: Boy Scout Band, W. E. Rush, leader; Mrs. E. L. Barga, soprano; Charles Avelar, singing newsboy; Mrs. Charles Treuter, soprano; Joe Dyer, reader; Mary Howard, soprano; William Irby, tenor; Dorothy Claassen, contralto; and a quartet—Mrs. Charles Treuter, soprano; Mrs. E. G. Bourquin, contralto; William Turner, tenor, and Howell James, bass. The accompanists were Mrs. Eugene Staffel, Emily Treuter, Mrs. Nicholas Corwin Hall, Lois Felt, and Frederick King. A number of special interest was that given by the Protestant Orphans' Home Band, with Edna Wallace, pianist and director.

The National Musical Pageant Contest, sponsored by the Tuesday Musical Club, Mrs. Eli Hertzberg, President, closed May 15. The judges, Mrs. Emogene Hogle Putmann, of Yellow Springs, Ohio; Linwood Taft, South Wamington, Vt., and Dwight Wentz, Georgetown, Tex., have made their decisions and the result was scheduled to be announced September 1. Clara Duggan Madison is chairman of the contest. The pageant will illustrate the history of music from its origin to the present time.

Mrs. L. L. Marks, chairman of the prize contest of Texas composers, sponsored by the San Antonio Musical Club, Mrs. Lewis Krams Beck, president, has received the answers from the judges—Leopold Godowsky, piano; Fay Foster, voice, and Leopold Auer, violin. The successful contestants are John M. Steinfeldt, San Antonio, first prize for piano composition and second prize for song composition; Henry Jacobson, San Antonio, first prize for song composition; Clyde Witlock, Fort Worth, first prize for violin composition, and Carl Venth, Fort Worth, second prize for violin composition. The prize winning compositions will be given at the first meeting of the season.

Officers recently elected by the San Antonio Musical Club are as follows: Mrs. Lewis Krams Beck, life-president; Mrs. W. H. Chambers, first vice-president; Mrs. Lafayette Ward, Sr., second vice-president; Mrs. Harry Rogers, third vice-president; Mrs. Frank Winerich, fourth vice-president; Mrs. Nat Washer, fifth vice-president; Alice Mayfield, recording secretary; Mrs. Walter Grothaus, corresponding secretary, and Elise Engel, life treasurer.

Oscar J. Fox, of San Antonio, was recently appointed director of both the girls' and the boys' glee clubs, of fifty voices each, of the University of Texas for next season.

Mary Stuart Edwards, soprano, has recently returned from Cedar Point, Ohio, where she was the official soloist for the Lions Club of San Antonio at the International Convention of Lions Clubs.

John M. Steinfeldt, composer, pianist and teacher, accompanied by Mrs. Steinfeldt, recently left for a tour of Europe. They will return in the fall to open classes at the San Antonio College of Music, of which he is founder and president.

Verna Raby, coloratura soprano of San Antonio, left recently for Boston where she will spend the summer studying languages and dramatic art at the Boston Conservatory. In the fall she will go to New York to resume her work with Frank La Forge, with whom she had studied several seasons. S. W.

New Deppen Song's Popularity Grows

Among the new numbers issued by Chappell-Harms, Inc., is In the Garden of Tomorrow, by the American composer, Jessie L. Deppen. This number was accepted immediately as one of this publisher's leading ballads, and, when submitting four or five selections to teachers or artists for a choice, ninety-five per cent. invariably mention the new Deppen song. The number has a certain human appeal and personal interest which oftentimes are found lacking in good ballads. Jessie Deppen is particularly fortunate in that she has a large acquaintance. For many years she has been associated in all branches of music publishing. She is known to the music dealers through her various business affiliations, and there is hardly a publisher with whom she has not been associated at some time. Naturally, when she creates a song which is demanded by the public the man behind the counter knows who Jessie Deppen is, and immediately the personal interest enters therein. Merits, backed up with personal popularity, mean success.

Gange Again in Verdi Requiem

Following his two appearances in Verdi's Requiem at the Stadium Concerts, Fraser Gange returned to New Canaan, Conn., for the balance of his vacation. Mr. Gange's appearances in the Requiem were his fifth and sixth at the Stadium Concerts.

Beatrice Martin at Lake Sunapee

Beatrice Martin, contralto, spent the month of August at Wendell on Lake Sunapee, N. H., taking a thorough rest in preparation for the busy season that is before her.

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending September 3. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(Oliver Ditson Co., Boston)

Breath o' Heaven, song, by George P. Hulten.
Rock of Strength, sacred song, by Eugene Cowles.
This Life and You, song, by Laurence H. Montague.
In an Old Manse, for piano, by R. Marial.

(Schroeder & Gunther, Inc., New York)

The Japanese Clock, for piano, by Hans Barth.
Woodland Dance, Hey! Jack!, Song at Eventide, On
Tip-Toe (published separately), for piano, by Gerald F.
Frazee.

Indian Tomahawk Dance, for piano, by Leo Oehmler.
The Sweet Eyes of You, song, by Ida Bostelmann.
The Little House, song, by Mary Evelene Calbreath.
The Three Bears, for piano, by Mary Evelene Calbreath.

Twenty-four Sketches in all keys for the Development
of Velocity and Style, for piano, by Thompson.

Miscellaneous Music

(White-Smith Co., Boston)

Suite de Ballet for organ, by H. J. Stewart.—It consists of five short numbers each published separately: Swaying Tree Spirits, The Water Sprites' Frolic, The Whirling Gnomes, Revel of the Satyrs, Carnival-Finale. All of these pieces are of a light, brilliant, popular nature, not excessively difficult, and very organistic. They are sure to take the public fancy and are likely to become favorites in the movie houses as well as for recital.

(G. Schirmer, New York)

Pregiera, by Albert von Doenhoff.—It has been arranged for strings, either quartet or orchestra—a lovely piece of music, short and easy, but effective and impressive.

By the Bivouac's Fitful Flame, by Harvey B. Gaul.—A male chorus with tenor solo and piano four hands. An effective and brilliant setting of words by Walt Whitman with a vigorous march as principal theme. It is dedicated to the Chicago Mendelssohn Club.

(J. Fischer & Bro., New York)

The Master Class, four satirical pieces for the piano, by Abram Chasins.—They are entitled: Precocity (The wondering infant and his automatic fingers); Dualism (The fervent Miss and her intermittent giggles)—the tempo mark of this is snippy, giggly; Passionate Austerity (The seemingly frigid young lady with her exotique disposition); Gradus ad Palais Royale (A jazz composer interferes with finger exercises—With many thanks to my friend George Gershwin.) Very amusing! The last is the best.

(Carl Fischer, New York)

Marsh Hymn, song, by Ashley Pettis.—To a poem by Sidney Lanier, Mr. Pettis has made a very original and impressive musical setting. It shows a real gift for melodic creation and, of course, the fine musicianship for which Mr. Pettis has become widely known through his piano recitals. The piano accompaniment of this song is big and broad, full of sonority, as well as harmonic richness and very appealing bits of contrapuntal writing. Altogether this is a quite exceptionally fine piece of writing which will soon find a place with discriminating musicians.

(E. P. Dutton & Co., New York)

The Terms Music, by Cedric Howard Glover.—A cover blurb states that this is the only work available for school use which assumes the knowledge contained in the elementary books on musical appreciation and proceeds to apply it to the music of the famous composers. An introduction says that these chapters were written term by term for use in the Parents' Union School. The papers cover four years, three terms to a year, twelve terms, during which one composer is taken up per term. The composers deemed worthy to be treated are: Handel, Bach, Mozart, Beethoven, Schubert, Schumann, Brahms, Wagner, Grieg, Moussorgsky, Borodin, Dvorak and Debussy. It is a first rate book, straight-forward, simple, direct, accurate. It gives lists of music and talking machine records, and some examination questions at the end.

(Oliver Ditson, Boston)

Praise the Lord, O My Soul, sacred song, by Anna Elizabeth Gaeng.—A simple song with very commendable religious fervor. The music is easy both for the voice and the organ, and should make an effective anthem.

In May, song, by Alice Barnett.—This song, had it been a bit extended, would be fine. The tune is effective and the accompaniment brilliant. But the conception is too large for the frame, and it comes to an abrupt ending just as one gets warmed up to the thrill of it.

Four Russian Songs, by Achilles Alpheraky.—This composer was born in 1846, so long ago that it is surprising, considering the beauty of his music as presented in these songs, that he is not already well known in America. His idiom is direct, simple, unaffected, not unlike that of Tchaikowsky.

(Boston Music Company)

Cherubim Song, by Oppolito-Ivanoff.—This beautiful eight-part, a cappella hymn has been adapted to English words by N. Lindsay Norden. It is an Alleluia chorus and most exquisite without being difficult, except that it needs some low basses.

(C. C. Birchard, Boston)

Reuben Ranzo, a chantey by Bryceson Treharne.—A most excellent and effective arrangement for male voices, with a solo voice, of the famous old chantey. The solo voice will have to be a good one, able to do bits of coloratura.

Double-Crossed, an operetta for boys, by W. Franke Harling.—Sixty pages of very well made and tuneful utility music in good Broadway style, with occasional bits of first rate jazz and a pleasing waltz.

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Alice Seckels, Manager

Gitta Gradova in Demand

Gitta Gradova, the young Russian-American pianist who created a sensation when she appeared in New York not quite two seasons ago, has made excellent progress as far as her career is concerned. Everywhere there seems to be interest in this young artist, and her bookings for next season are heavy. Miss Gradova will open her tour in Grand



GITTA GRADOVA.

Rapids, Mich., then play in Bay City, and from there go into Pennsylvania for several appearances. The last week of October she again will visit Canada, where she played with such success in Montreal and Toronto during the last season, that she was invited to play a second time with the new Toronto Symphony. On the last day of October she will be heard in recital in St. Louis, Mo., under the auspices of the Musicians Fund. The month of November will bring Miss Gradova a second time to Canada, and this time as far as Quebec City. The last two weeks of November she will play several recitals in Minnesota, among them an engagement with the Schubert Club in St. Paul and with the Minneapolis Symphony Orchestra in Minneapolis.

Arnold Volpe to Open Violin Master School

Arnold Volpe, who, with Mrs. Volpe, has been having a real vacation for the first time in many years this summer, after three years of hard work as musical director of the Kansas City Conservatory of Music, will open a master school for violinists in New York at his new studio, 601 West 115th street. Mr. and Mrs. Volpe spent the summer in Hollywood and were constant attendants at the Bowl concerts there.

The opening of the school is the culmination of a long and notable career in music. Mr. Volpe himself was one of the first Leopold Auer pupils to become famous, and as a teacher, has prepared many violinists now prominently before the public. He is also well known as a conductor. His initial appearance in New York in that capacity was at the head of the Young Men's Symphony Orchestra, which he led from 1902 to 1919. Other organizations which he has conducted here are the Volpe Symphony Orchestra (1904-1913), Stadium Concerts (1918-19), Municipal Orchestral Concerts (1909-1913), Washington Opera Company (1919-1922).

Two Evanston Engagements for Os-ke-non-ton

Appearing once at the Mary Marshall Musicales and once for the Young People's Society of one of the big churches of Evanston, Os-ke-non-ton pitched his tepee and sang the songs of the North American Indians, which have brought him fame here and abroad.

Following hard on the heels of a big season in London, Os-ke-non-ton appeared at the Santa Fe Fiesta, this being a re-engagement, the result of a very important success last season at the big Indian Pow-wow held annually in New Mexico, at which ten thousand Indians foregather.

Experimental Theatre of Grand Opera Gives Concert

The Experimental Theatre of Grand Opera of New York, directed by Adamo Gregoret, presented an operatic concert on July 30 at the Auditorium in Raritan, N. J. The program was comprised of works by Puccini, Mascagni, Verdi, Rossini, Gounod and other well known composers.

This association offers the opportunity to young students of talent who possess requisites that are worthy of an operatic career to appear before the public under favorable circumstances.

Sigrid Onegin Announces Programs

Concert Management Arthur Judson has received from Sigrid Onegin copies of the programs which this popular artist will sing on her forthcoming American tour. Mme. Onegin has included on her programs many songs in English, among which are several novelties, such as a series of Scotch folk songs arranged by Gretchaninoff, unfamiliar airs by Sir Henry Bishop, best known as the composer of Home Sweet Home and Lo, Here the Gentle Lark, and several new songs by English and American composers.

Isobel Tone Cruising

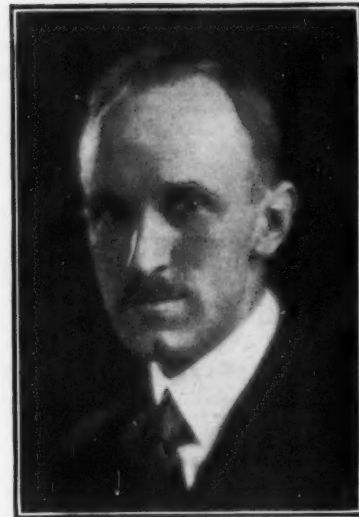
Isobel Tone, normal teacher of the Dunning System of Improved Music Study in Los Angeles, recently closed a successful year with a large normal class and is spending her vacation cruising among the Hawaiian Islands. Among Miss Tone's pupils this summer were teachers from Idaho, Texas, New Mexico and Arizona.

Medal Sought for John Powell

Press clippings from Virginia newspapers report that a Carnegie medal is being sought for John Powell, pianist and composer, who nearly lost his life in rescuing Virginia Shepherd from drowning in Mountain Lake, Va. The girl is a step-daughter of James Branch Cabell, novelist.

Mme. Clemens' Unique Programs

Clara Clemens, who is booked for numerous concert engagements alone and jointly with Guy Maier in pro-



HARRISON POTTER,

Boston pianist of sterling attainments, will make his New York debut on the afternoon of October 27 at Aeolian Hall. It was Mr. Potter that one of Boston's leading critics characterized as "a pianist for the discriminating." Mr. Potter's recital ought to prove one of the interesting events of the season, judging from the critical praise that he has won in other cities.

The Hadleys Please Philadelphia

"Henry Hadley closed his season at Lemon Hill last night," said the Philadelphia Ledger of August 3, "with one of the most successful concerts the Fairmount Park Symphony Orchestra has given. The features of the concert were the first performance anywhere of a new and delightfully melodious waltz by Dr. Hadley, played as the fourth and last number of a suite, In Olden Times, and the beautiful singing of Inez Barbour-Hadley, soprano, who is well known in this city through her many successful appearances. . . . Mrs. Hadley appeared twice on the program, the first time in Elsa's Dream, from Lohengrin, and the second time in the aria, Pleurez, pleurez, from Massenet's Le Cid. She was in splendid voice and sang with all of her usual artistry and vocal and personal charm. Each appearance resulted in an encore being demanded by the huge audience. After the Wagner number she sang Brahms' Ständchen, and after the Massenet aria, the beautiful At Parting of Dr. Hadley. Few soloists this season have had the popular success that was Mrs. Hadley's last night."

Sessions at Lake Placid Club

Archibald Sessions has completed a series of organ recitals at the Lake Placid Club, having been guest organist there the latter half of July. Aside from his own solo programs, Mr. Sessions was heard twice with the Boston Symphony Ensemble, the personnel of which is composed of players from the Boston Symphony Orchestra.

Detroit to Hear Russian Choir

The Russian Symphonic Choir will appear in Detroit next season, having been included in the concert series to be given in that city by the Metropolitan Concert Course next winter. It will also give a concert at the North East Missouri State College at Maryville, Mo.

Sadie Quinn in Albany

Sadie Quinn, teacher of piano, who studied at the American Institute of Applied Music; Kate S. Chittenden, dean, was for the second time a student at the New York State College for Teachers, in Albany, this summer.

Martinelli Sails for Europe

Giovanni Martinelli sailed for a short vacation in Italy on September 9. This trip involved a quick departure as he sang the final performance at Ravinia Park, Chicago, on September 7.

Folk Songs Arranged for Mme. Onegin

Franz Dorfmueller, Sigrid Onegin's accompanist, who makes his first American appearance this season, has arranged several Swedish folk songs for Mme. Onegin's programs.

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grams of Songs for Young People, will introduce several songs with string quartet accompaniment by Zilcher, which have never been done in America before.

Californian Tenor in Italy

Thad P. Harvey, a young American tenor who has studied in Los Angeles with Charles Bowes for several years, is now in Italy for special operatic study with Mandolini, with whom Giovanni Martinelli also worked when a student. Mr. Harvey will make his debut there in the spring.

Ernest Davis in the Wayfarer Pageant

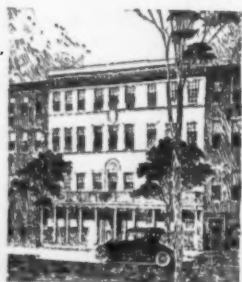
According to telegraphic reports received from the management in Seattle, Ernest Davis, tenor, achieved remarkable success in the Wayfarer Pageant, produced at the Stadium in that city, and which was attended nightly by an average audience of 20,000 people.

Finnegan in the Pennsylvania Mountains

Thomas Finnegan, tenor, soloist at St. Patrick's Cathedral, New York, has been spending the summer in the Pennsylvania mountains, but will soon return for one of the busiest seasons in his career. His advance bookings are many.

Jean Wiswell Artists in Wilmington

Several artists under the management of Jean Wiswell have been engaged for recitals in Wilmington, Del.—Helen Jeffrey and Harriet Eells in October; Daisy Jean in November, and Sigismond Stojowski in December.



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Anne Marie Soffray

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ACROSS THE COUNTRY

Asbury Park, N. J.—George B. Nevin's popular cantata, *The Crown of Life*, was given a second presentation in the First Methodist Episcopal Church (the cathedral of Eastern Methodism) by the full choir of the church under the direction of Herbert Staveland Sammons, assisted by New York soloists of note. Mrs. Bruce S. Keator, who has been on an extended trip abroad, is the organist and director of this excellent choir. Mrs. Keator returns to her post in October.

Bar Harbor, Me.—Suzanne Dabney, soprano, and George Smith, pianist, gave a joint recital at the Building of Arts, on August 18. Mr. Smith played Couperin, Beethoven-Busoni and Chopin in his first group and Debussy, Kreisler-Rachmaninoff, Friedman-Gaerner and Grainger for his second group—light music very suitable to the summer afternoon and much to the taste of the audience. Miss Dabney sang a French group, including Fourdrain's *Carnaval*, an English group with Josten's *Look Thou, the Moon Is Pallid*, and ended with a couple of Swedish folk songs.

On August 22, John Barclay gave a recital in the same hall, singing old English songs, four songs of Fourdrain, including again his lovely *Carnaval*, some Rachmaninoff in English, and other music of equal charm. Large audiences gave hearty applause at both concerts.

Boston, Mass. (See letter on another page.)

Charleston, W. Va.—The music department of the Charleston Woman's Club presented a program of excerpts from Haydn's *Creation*, before a most appreciative audience. Saras Esther Mathews, chairman, arranged the attractive program. The following took part: Mrs. D. C. McCoy, Mrs. L. E. McWhorter, Kathryn Carey, Harry Wicks, Mrs. R. J. Coney, Percy Boat, Elsie Fischer Kincheloe, Opal Poe Graham, Mrs. J. O. Jennings, George E. Miller and Frank H. Kincheloe. Accompanists were Mrs. Douglass Allison, Audrey Reeg and Elsie Kincheloe.

The Charleston Municipal Band has proven a great success under Conductor L. J. Urwin. Large and interested audiences attend the bi-monthly concerts. During the hot weather, open air concerts are given on the Old Capitol Grounds. One of the features of the concerts is the spirited community singing led by Frank H. Kincheloe.

A large and interested audience gathered at the Mason School of Music to hear a beautifully rendered program of modern songs given by Betty Posten and Mrs. Arthur Koontz, advanced students of Mrs. Arthur Hurlin.

The two piano recitals of Beethoven concerts, given by Henri Schultz and Charles C. Greybill at the Galperin Music Shop, have drawn capacity audiences and proven most delightful. Percy Boat and Ruby Potter were the soloists.

Chicago, Ill. (See letter on another page.)

Los Angeles, Cal. (See Music on the Pacific Slope.)

Montgomery, Ala.—The High School Orchestra of

this city has gone to Enterprise to present a concert there, under the excellent leadership of Herman H. Moll. Mrs. Fred Jernigan, Mrs. C. K. Knoc, Lucy Cox and Margaret Boyd accompany the orchestra.

Important Post for Dr. Lierhammer

Dr. Theo. Lierhammer, the well known Lieder singer and for eleven years professor at the Royal Academy of Music in London, has been appointed principal professor of singing at the State Academy of Music in Vienna by the University of Fine Arts in Austria. Since 1925 the State Academy came into the rank of University by a special charter, and has among its staff such names as Richard Strauss, Joseph Marx, etc. Dr. Lierhammer had a brilliant career in Europe and chiefly in England as concert singer, and sang also in former years in concerts in the States. He appeared before President Roosevelt and President Taft, and is said to be the first to introduce songs of Richard Strauss to England and America, which at the time created a sensation. He had tours with Strauss and Weingartner as interpreter of their songs. Dr. Lierhammer has a colony of English and American students with him in Vienna who followed him there from London.

Jeanne de Mare to Go on Tour

Jeanne de Mare, lecturer-pianist, has returned from Bar Harbor, where she gave a very successful talk on present day music; one also in Islesboro, Me.; in Watkins Glen, N. Y., and in Provincetown, Mass. After a month's rest in Cape Cod, where she will prepare her work for the coming winter, Miss De Mare will depart on an active California and Northwestern tour, when she will feature some of the advanced American as well as French composers.

Von Klenner Pupils' Concerts

Von Klenner pupils' concerts, at Lily Dale, Pa., and Conneaut Lake Park, August 23, attracted large audiences, Mme. von Klenner addressing her audiences on Opera for the People, receiving the usual acclaim attendant on all her talks, for they are ever full of wit and wisdom. Ruth H. Barnes, Edna Banker Brewer, Lula K. Brooks, Florence Gustafson, Marian Fritz and David Arthur Thomas, beside the Von Klenner mixed quartet, were the participants in both

places. Attending the week of operas given at Conneaut Lake by the Milton Aborn Opera Company, she was asked to make a speech between acts on the opening night, and after the performance was called to the official headquarters and presented with a magnificent and completely fitted gold mounted travelling bag, "in recognition of her helpful suggestions and inspiring efforts which made for the success of the Conneaut Lake Association's festival, operas, etc."

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LONDON

(Continued from page 5)

of a week. Then there are the Wagner nights, the "popular" nights, and so forth.

The prodigality of material, musical and human, at these concerts is prodigious. Aside from the length of the programs there is a regular galaxy of soloists every evening. Two singers, man and woman, and one or two instrumentalists are the rule. Of the latter we have heard thus far Isolde Menges, Margaret Harrison and Lena Kontorovich playing violin concertos, José Iturbi (twice) and Harriet Cohen piano concertos. Among the singers there have stood out Florence Austral, "picking sensuous Wagnerian plums from the dull piccrust in which they are operatically embedded," and Muriel Brunskill in an aria from Handel's *Ezio*. Lilian Gibson showed one of those fine contraltos that seem to abound in England, and Frank Phillips, if not any Russian temperament, exhibited excellent vocal qualities in the Prince Igor Aria (*Hélas! mon âme triste*) by Borodin. Dr. Charles MacPherson's organ playing delighted the audience at the opening night, and Aubrey Brain, London's best horn player, played the Mozart horn concerto in E flat. These are mere random bits in a gargantuan bill of fare.

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one rehearsal a day. Considering that, the playing is wonderful. Indeed, if my ears don't betray me, the playing at the Proms is better than the playing of the same orchestra at the regular symphony concerts. Is it that because players (both sexes) are augmented by first-class material disengaged during the summer? Or is it the audience with its enthusiasm that raises the spirit of the thing? What is the polite applause mixed with apathy at a regular, half-filled winter concert to this thunderous appreciation after every bit of real music well done? The Queen's Hall Proms are real, as real as a cricket match at "Lord's" or gumming on the moors.

This spirit is bound to reflect on orchestra and conductor. There are moments of improvisational interpretation that are rarely matched anywhere, delicious details of rhythm and accent as in a Mozart minuet for strings and two horns the other night that make up for the rough playing of a whole winter season. Such special tit-bits from the classics, rarely heard things like Mozart's bassoon concerto (K 191), a Gibbons suite; Handel's *Water Music*, a Bach aria (plenty of Bach, anyway) are Sir Henry's specialty. Also nineteenth century works, despised and given up for lost. The other night it was Mendelssohn's G minor piano concerto, brilliantly played by José Iturbi, and we thoroughly enjoyed it. (Unfortunately these things are occasionally jostled by Tchaikowsky's 1812 and similar impedimenta.)

NOVELTIES.

But the novelties are what is supposed to concern us critics. Well, let's see—there was Deems Taylor's *Through the Looking Glass* suite. The London colleagues seemed to think—one and all—that as a composer Deems Taylor is an excellent critic, except of himself. Coming after a recess preceded by a whole concert, in a hot and smoky hall, no criticism could perhaps be fair, and personally I considered it quite the equal of some much-lauded native English products. But its Tchaikowskian orchestration, which eventually infects the music as well, is untimely, to say the least. We want a lighter hand to deal with the whimsies of a Lewis Carroll. The idea of

having the corresponding passages from the book read before each movement (by a lady who seemed blissfully oblivious to the rest of the proceedings) is certainly unfortunate. The reception was cordial, not more.

Then there was John Foulds' suite of Saint Joan music. It fared no better at the critics' hands, though these unpretentious illustrative episodes are certainly respectable as handicraft, deftly made out of utility stuff. Ethel Smyth's *On the Cliffs of Cornwall*, despite its Wagnerism, is of commanding sweep in comparison with these things.

Jacques Ibert's *Ballad of Reading Gaol* is a hefty eclectic symphonic poem. The composer, who is barely thirty-five and a Prix de Rome, seems to have more temperament than his contemporary compatriots: he does not despise a good old tremolo, some Wagnerian pathos, and an occasional ching-boom climax, nor Debussyan fifths and stopped brass, nor again a tune of wonky tonality; and he does ravel (as it were) in what someone has called the confectionery department of the orchestra. All the same it is refreshing to hear a full-blooded piece of music come out of France in these days of foppish flippancy.

Béla Bartók's new *Dance Suite*, which has made such a stir at Prague and also in America, did not fail of its electrifying effect. Schreker's *Birthday of the Infanta* is hardly a novelty in America, and its reception here and there seemed to justify its performance. And Pfitzner's overtures to the three acts of *Palestrina* are always competent, sometimes elevatingly beautiful music, and certainly the only part of the opera, almost popular in Germany, to be heard outside that country.

A work of respectable proportions and in part at least of transcendent beauty is Dohnányi's very Brahmsian orchestral suite in F sharp minor which though not marked a novelty was one to me. There is a good deal of dissatisfaction at the absence of certain new English works. It is the old cry, and shows how seriously the critics take the Proms. But, poor dears, they don't really mean it, for a real desire to hear new music, indoors, in August, would be perverse.

As it is, we are not a quarter way through the list, and I gladly leave the job of writing about it to someone else. CÉSAR SAERCHINGER.

Chamber Music Society Booking Heavily

Maud Gibbon, New York representative of the Chamber Music Society of San Francisco, started booking for the organization in January and is exceedingly enthusiastic over the results so far obtained.

"The widespread growth of interest in chamber music recitals throughout the country is a matter of gratification, but by no means a surprise to me," said Miss Gibbon. "Especially since in late years this form of musical art is being brought before the people in a less academic and more popular way. The Chamber Music Society of San Francisco has done much to democratize this art and has directed it from the hands of the elite few, directly into the arms of the people, both with regard to the quality and beauty of its performance and the comparatively moderate price range which has been made possible through the generosity of Elias Hecht in supporting it for the last nine years. The Western Slope now knows, and the balance of the country is gradually awakening to what he has accomplished through patient and unswerving sacrifice."

Minna Kaufmann Returns From Europe

Minna Kaufmann returned last week from a trip to Europe, and on October 1 will resume teaching at her vocal studios in Carnegie Hall, New York. As is well known, Mme. Kaufmann is an authorized exponent of the Lehmann method. She teaches all branches of the vocal art and has arranged a special course for teachers. This year she will have Mildred Perkins, one of her artist-pupils, as her assistant teacher. Miss Perkins will prepare singers for concert, opera and the theater.

N. Y. String Quartet Plays New Music

The New York String Quartet's hospitality to new chamber music has brought many manuscripts for the consideration of that ensemble. Some of these are being played over by the quartet at its Vermont Farm and it is possible that they may appear on its programs in the future.

Braslau Vacations in New York

Since her return from Europe, Sophie Braslau has been spending her vacation in New York City. Miss Braslau was one of the most enthusiastic visitors to the Stadium Concerts and she missed few of them this summer.

Estelle Lieblich Pupil Sings in Kansas

Beatrice Belkin, coloratura soprano, pupil of Estelle Lieblich, recently was the soloist at the University of Kansas Community Sing at Lawrence, Kan.

Olga Samaroff appears with Ossip Gabrilowitsch and Ernest Hutcheson in *Bach Triple Concerto for Three Pianos*

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February 23, 1923.



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Master Institute Extends Activities

In line with their policy to assist in the establishing of art centers for the appreciation of the arts throughout America, directors of the Master Institute of United Arts (New York) this summer cooperated with the clubwomen of the Southwest in the founding of a summer center to be known as the Southwestern Chautauqua, and of which Mrs. William Bacon is president.

The Chautauqua was inaugurated on July 27 at Sulphur Springs, Ark., to last for four weeks. In addition to daily lectures on many subjects, the program included lectures on the arts, these being contributed free by the Master Institute of United Arts and given by Louis L. Horch, president; Maurice Lichtmann, vice-president, and Frances R. Grant, executive director of the Master Institute. The Master Institute also enlisted the cooperation of Corona Mundi, International Art Center, which brought an entire exhibition of Old and Modern Masters to Sulphur Springs at its own expense to be exhibited free to the people during the Chautauqua.

With the cooperation of the Master Institute of United Arts and Corona Mundi, the southwestern clubwomen, headed by Mrs. Bacon, are planning to build a summer art center which shall be a great artistic and intellectual stimulation to the entire southwest. In addition to the Chautauqua, it is planned to build a complete university of arts and academic subjects which will draw its faculty from the great institutions of the country.

Following their stay in Arkansas, the directors of the Master Institute took the opportunity of seeing some of the beauties of the Southwest. A visit was paid to the Grand Canyon, after which the directors went to Santa Fe to see the famous Fiesta as well as to obtain native Indian art material for their winter's program, as well as folk art for



MASTER INSTITUTE DIRECTORS VISIT SOUTHWEST.

Maurice Lichtman (on the right), vice-president of the Master Institute of United Arts, and Sviatoslav Roerich, portraitist, son of the eminent artist and founder of the institution, Nicholas Roerich, snapped during a visit to the Grand Canyon this summer.

their permanent collections. During their entire trip the lecturers have been speaking by invitation before various organizations. Especial enthusiasm has greeted the lectures on The Art of Nicholas Roerich given by Miss Grant, as the innumerable admirers of Roerich have welcomed again the opportunity of hearing about this great contemporary master. The lectures on Flemish and Dutch art, as well as on early American Art, given by Mr. Horch, have proved of value and have inspired a renewed interest in the artistic heritage of this country.

Anna Harris Summers in Maine

Anna Harris, contralto, spent the month of August in Maine, visiting friends at Kennebunkport and Prouts Neck. Among her most successful engagements this season have been three appearances in The Messiah. The Schenectady Gazette had the following to say of her performance there: "Of the soloists Anna Harris, contralto, was probably the favorite, for in addition to a richly deep voice she had remarkable power to express the high emotional quality of the thoughts back of the music. He was Despised and Rejected of Men was tragically beautiful as she sang it and she proved her place as an oratorio singer when she sang that loveliest solo, He Shall Feed His Flock Like a Shepherd.

Miss Harris will again be under the management of Walter Anderson, Inc., next year. She will begin her season with two reengagements in Montclair, N. J., and Stroudsburg, Pa., early in October.

Houghton Song Winning Success

The White-Smith song, Not Understood, by A. H. Houghton, is fast becoming a decided favorite with singers. This letter from Almon Knowles, baritone, is certainly most enthusiastic: "I am singing Not Understood on the Hudson River Day Line boats at the Sunday religious services which I am conducting this summer. Some of the boats carry 5,000 to 6,000 passengers. Last Sunday the speaker was Col. John T. Axton, of Washington, D. C., chief of the Chaplains of the U. S. Army. He was so impressed with the beauty of the song, and its unusual appeal, that he made it the subject of his address. . . . The song made a profound impression, and needless to say, it is one of my favorites. This song will grow in popularity until it becomes universally loved, as it deserves to be, by reason of its remarkable human appeal and very superior musical merits."

Prof. Tovey's New York Date Changed

Owing to some important sudden changes in the concert schedule of Donald Francis Tovey, his first New York piano recital will be given on the afternoon of November 19. The date previously arranged had to be given up in order to make it possible for him to play in Cleveland on that day. Prof. Tovey will return to England the middle of November.

Florence Leonard Reopens Studios

Florence Leonard has returned to Philadelphia and reopened her studios in that city and in New York. She also has resumed lessons in the Maine Line School of Music at Ardmore, Pa., where she is director of the piano department. Pupils from Boston, Mass., from Maine and

from Pennsylvania took intensive work with Miss Leonard at her Ogunquit, Me., summer residence.

Anastasha Rabinoff's Activities

Anastasha Rabinoff, gifted young American dramatic soprano, who, in a very brief period, established for herself an enviable reputation as a concert singer, has returned to Chicago from the East to resume coaching with her tutor, Bella Gorsky, president of the Gorsky-Liven Conservatory of Music.

Miss Rabinoff spent five weeks in New York City, the Catskill Mountains, Philadelphia and Atlantic City, combining business and pleasure. While in New York she received many attractive offers from concert and vaudeville managers, which she declined, but being a strong believer in English opera and American music for the concert stage, Miss Rabinoff accepted a contract with the American Concert Artists' Bureau, which is sponsored by Marcella Sembrich, and whose aim it is to promote American music. During the season of 1925-26 this bureau will have charge of Miss Rabinoff's bookings and concerts and B. H. Arnold, of 914 Kimball Building, Chicago, will continue as her personal representative.

The San Carlo Opera Company has engaged Miss Rabinoff for several appearances during the coming season. Owing to previous arrangements, Miss Rabinoff was obliged

to decline—with reluctance, she says—an offer to appear as the High Priestess in Aida with the New York Municipal Opera Company under Josiah Zuro, and also to appear with one of Max Rabinoff's companies of the American Opera and Allied Arts Foundation of Stony Point.

Many engagements have been booked for the talented soprano which presage a busy season. Aside from her Eastern engagements, she is booked for several concerts in Chicago and the Northwest, including an appearance as soloist with the Minneapolis Symphony Orchestra.

Van Hoogstraten Sails

Willem Van Hoogstraten, popular Dutch conductor, who recently completed his fourth consecutive season as conductor of the Philharmonic Orchestra at the Stadium concerts, New York, sailed for Europe on September 3. Mr. Van Hoogstraten will return to this country at the end of October to assume the conductorship of the Portland (Oregon) Symphony Orchestra.

Gescheidt Studio Reopens

Adelaide Gescheidt resumed her teaching of normal natural voice development on September 8. Miss Gescheidt's results in making dependable singers for the past sixteen years needs no further comment.

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NEW ENGLAND CONSERVATORY TO REOPEN SEPTEMBER 17 WITH BROADENED CURRICULUM

Boston.—Offering for the first time in its history collegiate courses leading to the degree of bachelor of music and bachelor of school music, with the usual provisions for class and private study of musical subjects, including the courses that lead to diplomas at graduation, the New England Conservatory of Music, Boston, will open its first semester of 1925-26 on September 17. Registration for the classes and private lessons begins today, September 10.

The most notable innovation in the Conservatory curriculum is the collegiate department, creation of which was authorized by the Massachusetts legislature last winter. This department will meet the needs of many young men and young women who purpose becoming college teachers of music and who find that university authorities, in engaging faculty members, regard possession of a degree as important or essential. Candidates for admission to the collegiate department will be required to prove their fitness for the

work before a faculty council consisting of George W. Chadwick, director; Wallace Goodrich, dean of the faculty; Arthur Foote, Frederick S. Converse, Charles Bennett and Stuart Mason.

An important addition to the list of courses offered at the Conservatory is represented by Fine Arts 1 and Fine Arts 2, to be given by C. Howard Walker, formerly head of the design department of the school of the Boston Museum of Fine Arts and more lately director of the school of drawing, painting and design which popularly goes by his name. Mr. Walker's elementary course will cover the subject of The Appreciation of Art. The more advanced course will consist of supplementary conferences.

An advanced course in Musical History, supplementary to the elementary course given for many years past, will be directed by Stuart Mason. Frederick S. Converse will offer for the first time an advanced course in Musical Form and Critical Analysis.

Relatively few changes in the Conservatory faculty will be noted by returning students. Stella B. Crane, for some years past a junior teacher, becomes a member of the voice department. John D. Murray, a Conservatory graduate and seasoned orchestra player, will teach in the violin department. Howard Walker is listed as instructor in fine arts. Ernest Perrin, instructor in the French language, will also serve as regisseur in the operatic course, whose scope, under direction of Wallace Goodrich, has been considerably enlarged.

FELIX FOX TO BE SOLOIST WITH DETROIT SYMPHONY

Felix Fox, eminent Boston pianist, has been engaged to appear as soloist with the Detroit Symphony Orchestra on January 10. The following week will be given over to appearances en route to Boston. Mr. Fox will open his season with a New York recital on the afternoon of October 15, in

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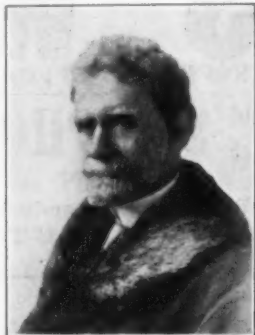
FRANCES SEIBEL

lyric soprano, who has been singing in opera and concert in and around New York with much success. She will be under the management of R. E. Johnston for two seasons and will fill a number of important operatic and oratorio engagements. She will appear with Gigli in joint recital in Scranton, Pa., October 14.

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Aeolian Hall. Other early appearances this fall include a joint recital with Clifton Wood, baritone, at Mechanics Hall, Worcester, November 3; Harvard Musical Association, Boston; Milton Educational Society, Milton, Mass., and the Meriden Woman's Club, Meriden, Conn. Aaron Richmond, who manages Mr. Fox, reports that this admirable pianist is booked for an unusually active season.

RICHMOND BOOKING WOLFSOHN ARTISTS IN NEW ENGLAND

As New England manager for the Wolfsohn Musical Bureau, Aaron Richmond, enterprising Boston impresario, has given out a partial list of bookings in his territory for the artists under the New York bureau. These are Reinald Werrenrath, baritone, in Newburyport, November 10; New Bedford, November 15; Greenfield, November 19; Boston, December 3; Worcester, January 20; Portland, January 22. Margaret Matzenauer, contralto, Bangor, October 3; Lewiston, October 5; Portland, October 9; Boston, October 22. Joan Ruth, soprano, Bangor, October 4; Lewiston, October 6; Portland, October 8. Maria Kurenko, Boston, January 7; Lowell, January 14. London String Quartet, Wellesley, February 6; Boston, March 11. Mr. Richmond is managing Boston recitals for artists under the direction of the Wolfsohn Musical Bureau, Daniel Mayer, Inc., George Engles, S. Hurok and H. Godfrey Turner. J. C.

Ednah Cook Smith Creates Fine Impression

Debuts are always interesting, especially if the result is a revelation. Ednah Cook Smith sang three times this summer at Willow Grove, Philadelphia, with Wassili Leps and his symphony orchestra. She was new to the people there, but is now a favorite. On August 4 she sang My Heart at Thy Sweet Voice from Samson and Delilah, making a most favorable impression. The event of the week was her singing for the first time anywhere of the dramatic aria, Call to Charon, by Adolph M. Foerster. She seemed to be inspired, the electrical effect being instantaneous. Miss Smith bowed her thanks with the composer, both sharing in the ovation. Miss Smith's voice is well suited for this kind of composition, and she may rank with the rising "stars" if this revelation is a safe criterion for the future. On August 6 she sang the O Don Fatale aria from Don Carlos, and again acquitted herself admirably. She graciously contributed several encores to each solo.

Miss Smith, who is an artist-pupil of Oscar Saenger, also recently has filled a number of other engagements with success. She appeared as soloist at a benefit concert given on the Ocean City pier, and was so well received that she had to give three encores each time she sang her group of numbers. The contralto won praise for her dramatic delivery, fine diction, stage presence and personality. At this concert she was accompanied by Mary Miller Mount. Miss Smith's recent appearance at Galen Hall, Wernersville, Pa., was so successful that she will have a return engagement there on October 31. She also is a favorite at Atlantic City, having sung there several times this summer.

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Barbara Lull "Violinist of Unusual Gifts"

Barbara Lull, the American violinist who is now under the exclusive management of Annie Friedberg, has been booked for a number of engagements during the forthcoming season. Miss Lull has pursued her musical studies under the guidance of her mother, Mme. Reed, and Henry Bettman, Antonio de



BARBARA LULL.

Grassi, Alexander Bloch and Leopold Auer. She concertized in Europe for one year, and as a result has many excellent press notices to her credit. No less an authority than Ernest Newman stated in the London Sunday Times: "Barbara Lull is a violinist of unusual gifts. She has a brilliant technic and a refreshing definiteness of rhythm and accent." America also has paid tribute to Miss Lull following numerous successful concert engagements in this country.

Beryl Rubinstein's Rapid Strides

Beryl Rubinstein, pianist-composer, is rapidly gaining honor, not only in this country but also abroad. His recent brilliant success in London, where he gave a Queen's Hall recital and played as soloist with the London Symphony Orchestra, under the baton of Sokoloff, brings to mind some of the facts of his early career.

As a child prodigy he gave a successful concert at the Metropolitan Opera House in New York, and later appearances with prominent symphony orchestras of this country fixed him firmly as a star in the firmament of pianists. One of the most important periods of his career was the time spent in giving joint recitals with Ysaye, with whom Mr. Rubinstein made several tours.

He has won wide recognition as head of the piano department of the Cleveland Institute of Music. Mr. Rubinstein will be heard in concert in many of the principal cities of this country next season.

Rose Hazard Organizes the Recital Club

A new organization called the Recital Club has just been organized under the direction of Rose Hazard. The three clubrooms are beautifully arranged and are located at 62 West Seventy-first street, New York. About 200 advanced musicians will be accepted, and a recital will be given once a month. Further details of this organization will be announced in a later issue of the MUSICAL COURIER.

Anna Hamlin and Quartet in Concert

Anna Hamlin, soprano, and the New York String Quartet gave a delightful program, August 28, at the summer home in the Adirondacks of Mrs. Arthur B. Wells, president of the Musical Guild of America. Miss Hamlin sang an aria from the Magic Flute, and a group of charming modern songs.



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She possesses a flexible voice of lovely timbre, fluent execution and much charm and finish in delivery, and roused much enthusiasm. The New York String Quartet, assisted by Mrs. Lapham at the piano, played in masterly fashion the Schumann quintet, and two short numbers by Borodin, By the Tarn, Goossens, and Salterello, Grieg.

Nathan Firestone Reveals Hidden Talent

At a recent gathering at the home of Selby Oppenheimer, San Francisco impresario, after an impromptu performance of chamber music by the Chamber Music Society of San Francisco, with Samuel Gardner and Felix Salmond, Nathan Firestone, the highly gifted violist of the society, surprised

the assembled guests by a remarkable series of fancy classical dances, with Albert Elkus, well known composer, at the piano. This hitherto hidden talent of Mr. Firestone so surprised and delighted the guests that Louis Graveure, Lenore Ulrich, Maud Gibbon, Felix Salmond, Samuel Gardner, Elias Hecht and other distinguished artists present united with Selby Oppenheimer in declaring that at last a successor to Pavlova's crown was ready, whenever she might see fit to relinquish her title.

Klibansky Returns From Vacation

Sergei Klibansky has returned from a short vacation. He started his season on September 7.

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DUSOLINA GIANNINI AND BEN DAVIES.

Dusolina Giannini, young American soprano, while in England, visited Ben Davies, famous Welsh tenor, at his home. In the group shown are, left to right, Mrs. Giannini, the soprano's mother; Hivena Jones, also a well known Welsh tenor, now retired; Miss Giannini, Mr. Davies, and several friends.



PEARL SHREVE JENKINS.

soprano (formerly of Washington, D. C.), whose beautiful and brilliant voice attracts attention by its sweetness, extensive range, freedom of production and power. She is another successful pupil of Edna Bishop Daniel who throughout eight consecutive years continues her studies in the Daniel studio, although her home since her marriage three years ago is in Leesburg, Va., where she is kept active as a concert and church artist and also teaches singing. (Photo by Eastland.)



SOPHIE BRASLAU.

contralto, who scored an unusual success in her German debut. Cables and press clippings having arrived in America told of her triumph in no uncertain terms. In describing her art the Berlin critics used such expressions as "Her voice is phenomenal, a contralto with an astonishing resonance," "a singer of marked distinction," "a real wonder among contraltos," "this singer is a rare type," "without doubt she has one of the greatest voices." These are but a very few of the tributes paid the contralto by the Berlin critics.



GANNA WALSKA.

the prima donna who created such a stir in Europe, on the beach at Deauville with Walter Straram, her musical director. Mme. Walska will make another European concert tour this fall. (International Newsreel Photo.)



WILLEM VAN HOOGSTRAATEN IN THE BAVARIAN ALPS.

The well known conductor is shown in the accompanying snapshots on vacation recently in the Bavarian Alps. In one of the pictures he is with his wife, Elly Ney, the distinguished pianist. Mr. Van Hoogstraten has just completed conducting an exceedingly successful series of concerts at the Stadium in New York.



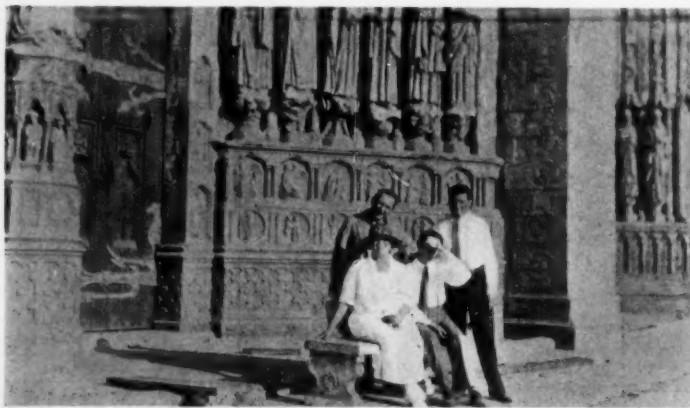
ERNA DEMOTT.

soprano, of Hollywood, Cal., recently returned to her native city, following a season in New York studying with Frank La Forge. Miss DeMott has been heard in several recitals given by the La Forge-Berumen Studios, among them being one of the Noonday Musicales at Aeolian Hall. On July 2 she gave a recital at the La Forge-Berumen Studios, demonstrating much progress as a concert singer. She has a lovely lyric soprano voice of wide range and beautiful quality. Miss DeMott was a pupil of John Smallman before coming to New York. (Photo by G. Edwin Wilhaus.)



FELIX WEINGARTNER

snapped near the Conservatory of Music, Athens, Greece.



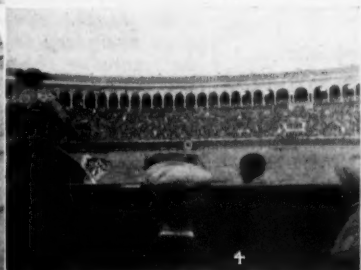
IN FRONT OF NOTRE DAME.

This Notre Dame, however, is only a very clever reproduction of the front of the famous Paris cathedral, erected at Universal City, Cal., for the film, The Hunchback of Notre Dame, and the jolly group in front consists of (standing, left to right), Fritz Reiner, the Cincinnati Orchestra conductor; Carl Lammle, Jr.; (seated) Mrs. Reiner and Joseph Schildkraut.



CLAIRE EUGENIA SMITH IN SPAIN.

(1) In Madrid in front of the beautiful museum. (2 and 4) Thrilling moments at the opening of the bull fight in Sevilla. (3) With Ambassador Alexander P. Moore in front of the American Embassy, where Mme. Smith was entertained at Madrid. (5) In front of an old Amphitheater outside of Sevilla.



JOSEPH LAMPKIN,

young American violinist, who is spending this summer with his master, Jeno Hubay, at the latter's castle in Czechoslovakia. Mr. Lampkin, who has also studied with Leopold Auer and Carl Flesch, will make his European debut in Budapest in October, playing afterwards in Vienna, Paris and Berlin. His mother, Anna Lampkin, is sailing soon to accompany him on this concert tour.



JOHNSON AND ZOLLER IN ORIENT

(Left) Mr. Johnson in the Imperial Gardens at Tokyo. (Center) The tenor and Mr. Zoller at the Temple of Heaven, Peking. (Right) Mr. Johnson and Mr. Zoller at Mukden, Manchuria. Both of the artists have won lengthy press notices in praise of their art. According to the Tokyo Advertiser, following an appearance in Tokyo, "There was an inspiring attentiveness on the part of the audience and overwhelming applause." In Peking tribute was paid as follows: "Mr. Johnson is the possessor of a most marvelous tenor voice and uses a method of tone production and control equal to his natural vocal gifts as revealed by his artistic singing. In addition to these, he has an enunciation which is seldom heard on the concert stage." A headline in the China Press at Shanghai stated that strife was forgotten as Edvard Johnson sang.



THE NEW YORK STRING QUARTET,

with a visitor, on the rocks at Oakledge, Burlington, Vt. In the photograph are (left to right) Bedrich Vaska, Ludvik Schrab, Edmund Burke (baritone of the Metropolitan Opera Company), Ottokar Cadek and Jaroslav Niskovsky.



DAISY JEAN,

now a resident of New York, has become adept at traffic problems and finds riding on the bumper exceedingly pleasant, to judge by her expression.



HAROLD MORRIS,

pianist-composer, photographed with his wife, Cosby Dansby Morris, pianist, and their little daughter, Susanne, at their summer cottage on Greenwood Lake.



MR. AND MRS. ALBERTO JONAS

and Leonora Cortez, brilliant young American pianist, in Versailles, France, in front of the Grand Palais.

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Weekly Review of the World's Music

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NEW YORK SEPTEMBER 10, 1925 No. 2370

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Tell me which operas you like and I'll tell you who you are.

Some of the greatest musical artists never won a scholarship.

Sometimes it is difficult to find the charity at charity concerts.

Many new operas are to be produced in Italy this winter. Maybe a good one will be among them.

War between prima donnas some day will be set to grand opera music. Let Schönberg or Stravinsky do it.

Count that autumn day lost, whose low descending sun has not brought a boatload of returning musical personages from Europe.

"If we sing our own praise we must provide our own encore," says a Winnipeg exchange. And sometimes the only listener as well.

No one really will believe the stories of recent newly acquired wealth in Florida until a first class symphony orchestra is established in that flowery peninsula.

European musical festivals nearly always take place in the summer. Does this imply that during the rest of the year Europeans are not festive about their music?

Professor Cazzamali, of Milan, says that the human brain emits radio waves. It will be easy, hereafter, to discover what the business man is thinking of while listening to grand opera.

Pitts Sanborn writes entertainingly in the Evening Telegram of something he saw at a bad performance of Don Giovanni at the Munich Festival: "Herr Knappertsbusch has transferred his conductorial throne from the customary locale to a new site in the middle of the band. That brings him nearer the singers, but to coax a sigh from a recalcitrant flute he must now signal out over his port quarter, and a

strange backward dive of his menacing stick may bring to order a wandering starboard horn."

A country cannot have everything. America has no National Conservatory but it has mosquitoes, the boll weevil, picturesque murder trials, Wall Street and Prohibition.

No one was particularly surprised when the Municipal Opera Company, Inc., which started off with promises of outdoor opera once a week all summer and actually did give one performance of Aida at the Polo Grounds some time ago, decided to cancel the performance of Carmen scheduled for September 9 at the Polo Grounds. The organization was handicapped in more ways than one. And, by the way, what has become of Dr. Archer Leslie Hood and his great Peace Chorus? It will be a bit surprising if the doctor ever takes another chance around here.

Willem van Hoogstraten, whose appointment to the permanent conductorship of the Portland (Ore.) Symphony Orchestra was commented upon in last week's issue of the MUSICAL COURIER, has the very excellent idea of becoming an American citizen and has already taken out his first papers. "It is my purpose," he says, "to make the United States my permanent residence, and I believe that the country which now maintains five of the greatest orchestras in the world will increase the number many fold in the near future. Mr. van Hoogstraten is right. Also men and artists of his type are heartily welcome to citizenship.

At last the barber shop chord is coming into its own. All over the eastern part of the country the Keith-Albee vaudeville circuit is starting a "close harmony" marathon. In New York and twenty other cities east of Chicago the Keith theaters invite any amateur local close harmony four, who wishes to, to enter into a competition to be held publicly at the theater. Not only will there be judges but also the audiences will be asked to express their opinion as to the best quartet. Those chosen from each city and one each from the three districts of New York will meet in competition at the Hippodrome, where the premier barber shop aggregation of the East will be selected and rewarded with a paid engagement around the entire circuit. Each quartet will sing two test pieces, one of its own selection and the other the most famous of all the good minglers—the immortal Sweet Adeline. Barber shopping promises to become, for a while at least, the eighth lively art.

The George Peabody College for Teachers, at Nashville, Tenn., is looking around for the modest sum of seventeen and a half million dollars, and we hope it will succeed in getting it, for it is a school that teaches teachers, preparing them for all kinds of schools and colleges of the South, and one of the broadest, biggest forces for the education of a population of some twenty-eight million of people reaching, almost direct, some ten million of children, white and black, annually. Its graduates are leaders in all branches of education except music, and conscious of that fact the college wants to take two and a half million of these seventeen and a half million, erect a memorial music hall, endow a music department and direct its energies to the training of men and women who will make that entire section of the country musical. No other institution, it claims, at the present time has a board of trustees and faculty that believes so strongly in music as a force in education.

JOHN McCORMACK HONORED

An extraordinary honor was paid John McCormack on August 5 when a huge banquet, entirely non-sectarian and non-political, was tendered him in Dublin, and held at the National University, the first time a banquet had ever been given within its walls. The toast of Our Guest was proposed by President Cosgrave of the Irish Free State in a long speech in which he told what the guest had done in contributions of money and services for various worthy causes of Ireland. The toast was seconded by Sir John Irwin, Professor Johnston and Mr. K. O'Higgins, Minister for Justice. Mr. McCormack, in replying to the toast, began happily: "I must admit I feel very peculiarly embarrassed, in fact much more embarrassed than ever before on any such occasion. I am an American citizen and mighty proud of it, but I know my fellow-citizens will forgive me when I confess here tonight that my heart is bound up in Ireland." It was a notable evening, bringing together Irishmen of all ranks, beliefs and politics to honor the distinguished guest and the art which he represents. No wonder that Mr. McCormack in his speech called it the crowning moment of his career.

THE MILLIONAIRES

A lot is done in America for music, but there are among our millionaires a goodly number who do nothing whatever for music in any way, shape or form.

One gets the impression that these gentlemen consider music not only worthless but also harmful. The strange ideas of our puritan forefathers seem to have been handed down to them, and they consider music the bunk, as Ford is reported to consider history the bunk and all art (except the design of auto bodies, if that is art) ditto.

It would be interesting to know how their opinions could be changed. Were it merely a lack of interest there might be some chance of convincing them that culture was good for the price of real estate. But when rich men have come to the conclusion that music somehow does an injury to the public, it would perhaps be wronging them to suggest that they would sell the public soul for material gain.

The interest of many a rich man in America has been aroused by arguments of the utility value of music. Men who care nothing whatever for music but care very much for the progress and standing of their own home town, can be induced to support musical undertakings by being shown that culture is an asset to the town.

Also they may often be led to believe that an orchestra is good advertising, especially if it goes on tour. It gets the name of its home city on people's lips, and it is funny to see a man who has never heard a symphony orchestra, and does not know exactly what a symphony orchestra is, reading out the advertising of some rival city's orchestra, and wondering if his city couldn't have an orchestra too. Just plain envy, but it is good for art.

Unfortunately some of the biggest of the big multimillionaires are unmoved by considerations of that sort. If the advertising value of music were to be placed before them they would say that there were other means of advertising just as good if not better; or they might well ask why they should be interested in advertising any particular town—the world is their town.

That is serious enough, but it is far more serious for some of these multibillionaires to hold the opinion that music is harmful, that, in fact, anything that is emotional is harmful. It seems a pity that such vast sums of money should be locked up out of music's reach, but naturally, if the possessors of this wealth believe that they would be doing humanity an injury by giving it any more music than it already has, it would be futile to expect them to do so.

From the musician's point of view the really curious thing and incomprehensible thing is that anyone, however blind and deaf, can find anything harmful in music. Yet they do! There is no use denying it, some people actually hold such views. They believe the world would be better if there were no music in it, if there never had been any music, if music were non-existent.

Upon what they base such arguments we have no idea, but we assume that they take it for granted that music is improper because it has been associated with improper dances, with orgies, with socialistic, anarchistic and bolshevistic songs, with doubtful theatrical representations, and so on.

The real fact of the matter is that where there is no love there is no understanding and often hate and distrust. Old people hate and fear the pleasures of youth simply because they have ceased to enjoy them. They claim that age has brought wisdom, but it has not brought wisdom, only weariness and selfishness, and what the old people call protecting the young is often just merely senseless and unsympathetic interference.

So it is with many who do not like music. Since it means nothing to them it is easy to find it harmful to those who enjoy it, and though in these days of advanced enlightenment they may not do anything to hinder its progress, they will do nothing to help it either.

And in music, as in everything else, those who are not with us are against us—especially if they are multimillionaires. When one thinks what wonderful things we could do in this country with all our money, and how comparatively little we are actually doing, musically speaking, one might well wish that there was a club of some sort that could be wielded, like Roosevelt's "big stick," upon the pocket-books of the non-musical or anti-musical multibillionaires.

VARIATIONS

By the Editor-in-Chief

Paul Whiteman is successful primarily because he is sincere. We met him in Saratoga recently and found him to be a dynamo of enthusiasm and energy when he spoke of his modern symphony band (he dodges the word "jazz") and of the younger American composers, particularly Leo Sowerby and Deems Taylor. Whiteman is not averse to making money, but his deepest ambition is to secure general recognition for what he calls "the real and racial American music of the present and of the future, music based on our typical national tastes and most pronounced characteristics." He had warm words of praise, too, for George Gershwin and his *Rhapsody in Blue*, which, as will be remembered, was given its premiere under Whiteman's baton. Now the regular symphony orchestras are engaging Gershwin to perform his fanciful and stimulative composition. Whiteman and his players are going to Europe next spring for an extensive tour. "What I'd like to be able to foretell," he said, as he jumped into his car, "is how they'll like our American concerts in Berlin. I know they'll give us a great reception where I'm going now. I'm off to Pittsfield, Mass." And away he sped.

Berlin received Sousa ecstatically years ago, and no doubt will fall as potentially under the spell of the Whiteman rhythms, tunes and other seductions of his programs.

The greatest man we encountered on the first day of our return to New York from vacation—and within the same twenty-four hours we saw also Governor Smith and Gene Tunney, challenger of Jack Dempsey—was Leopold Godowsky. He was carrying a freshly printed copy of his new *Java Suite* for piano, and he gave us a glimpse of its fascinating pages. He wrote about the work last spring, when we heard Godowsky play parts of it in private. His admirers are in for a treat when he elects to do the opus in public. By the way, Whiteman, ever on the alert for novelties, should secure Godowsky's highly colored, richly suggestive suite. It is sure to lend itself admirably to the resources of the modern symphonic band. The orchestration of the piece, however, would require a particularly deft and discriminative hand. Hill, or Eichheim, might do it admirably. Or Carpenter.

And speaking of orchestration, we accepted with some misgiving the kind invitation of Hugo Riesenfeld, to see the photodrama, *Siegfried* (at the Century Theater) for which he has adapted a score made up of Wagnerian numbers. Our fears turned to admiration when we discovered soon after the film began that Riesenfeld uses the Wagner pages intact, and does not even introduce connecting passages or chords of his own when he joins together the excerpts from the various operas. With the utmost skill he utilizes short pauses or else accomplishes the transitions with Wagner's own measures. It is one of the neatest, most musicianly, and reverential jobs of orchestral welding we ever have encountered. Of course it goes without saying that the music chosen illustrates perfectly each scene which it accompanies. The effect is richly satisfying to anyone who knows and loves his Wagner. Josiah Zuro leads the large orchestra and makes it sound its message eloquently.

Siegfried as a picture does not tell the story of Wagner's opera of that name, but draws upon incidents from the Norse mythology whence Wagner borrowed his material and rewrote it into a drama of his own devising. But the familiar characters are in the screen version, the lovable youth himself, romantic, exuberant, all-conquering, the weak Gunther, the wily Hagen, Mime, Alberich, Brünnhilde, Gunther's fair sister (called Kriemhilde instead of Gutrune) the dwarfs, the Bird, and the Dragon. And what a dragon! The most lifelike beast imaginable, crawling through the forest, and drinking at a pool, where Siegfried encounters the apparition with a resulting fight that no operatic presentation ever could duplicate for realism and thrills. The action of the picture is much swifter than that of the Wagner version, and a great deal more convincing, for many incidents are shown which in the music drama are only sung about. The actors and actresses are only moderate in ability, but the fascinating subject matter carries them to success nevertheless. Some of the scenes are of marvelous interest and force. Preceding the film, Judson House, in the *Siegfried* costume, sings and acts the Forging of

the Sword, puts fire into his delivery, and hits his top tones with accuracy and volume. Altogether it is a rare entertainment for Wagner lovers and those who ought to be. Don't miss it.

Thanks, Mr. Riesenfeld.

We would like to point out to the State Legislatures all over the Union that among the most cruel form of child labor is the widespread custom of forcing a child, particularly a boy, who has no talent and no love for music, to practise the piano or the violin. In such cases better an hour of baseball than of Czerny or Rode.

A house divided against itself usually is in evidence in Europe after a concert audience has been listening to Schönberg.

When Schönberg writes an opera each member of the chorus will have a leit motif.

"I see," writes M. B. H. viciously, "that Ethel Leginska is composing an opera. Will it have a disappearing stage, vanishing scenery, or a hidden orchestra?"

"It is an interesting speculation," says a London contemporary, "as to what entitles a country to be called truly musical." That is very simple. It must have an opera war, refuse to recognize its native composers of good music, make millionaires of its writers of popular songs, and its newspapers invariably must allude to opera singers as "songbirds."

"Praise, to be acceptable, need not be true," says a writer in the London Saturday Review. That is a vile slander, especially when applied to musical performers. Whenever a critic praises them undeservedly, they promptly write to his newspaper and give him the lie. Also their friends and admirers address letters to the editor and protest firmly. Thousands of such communications are received by newspapers every season.

It is almost time for a snooping biographer to discover that Chopin did not write his own compositions and that they were done by some one else with the same name.

While many ukulele players graduated from the colleges last summer, there is small reason for joy, because others will take their place this autumn.

The musical dog days are over, and the only tonal barks in evidence now are those which put into our port with cargoes of returning singers, players and conductors.

The music critic of the New Yorker calls Richard Strauss a "butter and egg" composer. Time was when most commentators considered his works caviar.

This, too, from the New Yorker, a truly clever and stimulative weekly:

Mr. Milton Suskind, pianist-composer just commissioned to write the music for new Earl Carroll production is seen looking at nude in Rheinhardt's. "Just getting my main themes," confesses Mr. Suskind.

"Large Girths Cause Arrests," is the headline in a daily. Broadly speaking, the article had nothing to do with grand opera, but dealt with three men who had stolen expensive table cloths and wound them around their bodies.

Moriz Rosenthal sometimes deliberately plays a wrong note in practice to convince himself of his absolute control of the keyboard.

No, Deliska, we did not say that the audience insisted upon the singer's repealing his performance—we said repeating.

If Wagner ran to Das Ewig Weigliche in his music dramas, cannot Puccini's operas be said to preponderate in Das Ewig Weichliche?

F. D. Perkins of the Herald Tribune, has distinguished himself for his erudite writings on music, and for always carrying a satchel of the Boston bag variety. Now he has been immortalized like the lady

to whose eyebrow the poet wrote a famous sonnet. The following lines were sent to us anonymously, but they came in an envelope from the Loudon Charlton office. We guess the authorship but shall not reveal it:

The N. Y. dailies simply teem
With mysteries that wag
Their fearsome tales for days astretch,
But Perkins' bag—

Who knows the mystery of it?
What doughty soul is there
Who willingly would risk his life
To lay it bare?

The Imperial Library at Pekin contains 600 books on Chinese music. Fewer volumes could not possibly explain it.

The Wagner scenery may be more elaborate at the Metropolitan, but the beer is better in Bayreuth.

A public school principal was sitting on Leo Feist's Mt. Vernon verandah not long ago and said to the host: "I understand, Mr. Feist, that you were in the corset business before you became a music publisher." Feist confirmed, modestly. "Quite a contrast, isn't it," the educator went on, "from corsets to music?" "Oh, I don't know," interpolated Mrs. Felix Feist, Leo's sister-in-law, "corsets are string instruments, are they not?"

The 1925 crops show a decrease in wheat and cotton production, but an increase in grain and corn. The coal crises in the United States, England and Germany loom up dangerously. The farmer's dollar buys more than formerly. No shortage of petroleum is to be feared in the near future. Land values are booming everywhere. Coolidge is displaying common sense in Government affairs. China has quieted down. The war debt conferences are proceeding fairly amicably. The French are whipping the Riffs. American supervision assures continued peace in the Philippines, Cuba, Porto Rico and the Sandwich Islands. Geraldine Farrar is going into comic opera. What do the rest of the world's affairs matter?

Luckily the end of the hay fever period antedates by several weeks the beginning of the concert season.

From a recent book of verse published in Chicago:
MABEL'S PA ON PIANO LESSONS

Mei Daughter nimmt Piano lessons—
Vier Dahler kost die halbe Stund—
Von lunch bis supper wird gepraktist,
Mir sein die Ohre schoen ganz wund.

Ich kehr ja net for die Egschpenses,
But gestern, wo wir Company
For supper hatten, sag ich, "Darling,
Gib uns mal so a Rhapsody."

"Ich spiel a neues Piece," sagt Mabel,
Und moved die Bensch an's Baby Grand;
Nimmt ihre Rings ab, denn announced sie,
"S ist 'Lucia' for die linke Hand."

"Kind, ich gleich net zu kritisizesh,"
Sag ich beim Fein, "das ging ja flott;
Und ich bin net exact geposted
An diesekind von Music, BUT
Wenn ich das viele Geld soll spende
Lern doch a Piece for BEIDE HAENDE."

British Rotarians who have been visiting here, declare Prohibition a success. It is evident that at the banquets given them there was no bibulous finale of Auld Lang Syne, and For They Are Jolly Good Fellows.

Providence provides a fairly good balance in the affairs of life. Deems Taylor gives up criticism and enters the musical profession, and Samuel Chotzinoff leaves the musical profession and becomes Taylor's successor on *The World*. For Deems' sake, we hope he always praised Chotzinoff when that admirable accompanist presided at the piano for Heifetz and Zimbalist.

We have received an invitation, in Welsh, to attend an Eisteddfod. We answered: Wgsorry hglwe fcanotq djattendkw, pmthanksd, Leonard Liebling."

Many artists will appear early in the season, and later in the season some of them will disappear.

On the other hand, think of all the masters who have graduated from the Master Classes this summer.

While the piano has just been improved again, pianists remain about the same.

LEONARD LIEBLING.

JAAP ON JAZZ

Somebody with the extraordinary name of Jaap Kool recently wrote an article in German for the Uhu, a Berlin popular monthly. It was called the Triumph of the Jungle, and dealt with—American jazz. Some of it is quite interesting, but Jaap Kool must have visited parts of America that we do not know if, as he says, "the makeup of a modern jazz band consists of from twelve to fourteen men, and if it is complete includes two pianos, two banjos, two saxophones (who also play the clarinets), two cornets, one tenor trombone, one Sousaphone, one violin, and a battery of percussion instruments played by one man."

We have never seen two pianos except in a very large concert jazz orchestra, and rarely indeed two banjos. On the other hand, there are almost invariably three saxophones. And where Mr. Kool heard "the tuba's tone carried up two or three octaves to lead the melody in the soprano" is beyond us.

One remark of his is truer than most persons here recognize, namely: "The adapters are often more important and more interesting than the musicians under whose names the bands are known, and though they seldom gain much publicity, they are, at least in America, better paid than the musicians."

Evidently the translator of the article, which appears in The Living Age, is not particularly familiar with the subject himself since he retranslates from the German the title of the famous Rhapsody in Blue as Blues Rhapsody. The author describes it as "assembling a number of original Negro melodies in a single rhapsodic composition," which is far from the truth. Also, we should have liked to have been at the concert which, Mr. Kool says, Paul Whiteman gave in Carnegie Hall "with some 200 jazz musicians." The best we ever saw Paul do there was about forty.

Best of all is this passage: "Suppose we try to gather together what is known about the origin of the jazz band. If we may trust a mere story, the word 'jazz' comes from a band in a water-front resort in Philadelphia, which used to have a Negro named Jack Washington playing the drums. This Negro had developed a rhythm so fierce that the band, as a joke, used to stop playing entirely and let Jack rage on the drums alone. When the time came for Jack to play his percussion solos, the sailors would cry in delight, 'Jack! Jack!'—and from this cry of theirs the odd name 'jazz' is derived."

That's a brand new explanation, and, unfortunately, the author fails to provide a diagram to explain just how "jazz" is derived from "Jack." The German pronunciation of jazz is approximately *yahtz*, and as Jack would be *Yahk*, the author doubtless detects a phonetic resemblance which does not exist in English. The article is just about what one would expect a foreign writer on jazz and its habitat to produce, just the sort we should write about, say, the gamelan of Java if our information came from books or phonograph records only.

ONLY GOOD MUSIC SURVIVES

After every orgy of inflated values in business or finance, there comes a reactionary period when safe, sane, and correct estimates are reestablished. Something like that takes place also in music from time to time, and the moment for it seems to have set in now. The modernistic output is beginning to be appraised shrewdly by the public, which never has permitted the classical foundation to be torn down, or even shaken dangerously. In the immediate future—and until another innovating band starts out on wild adventure—it will not be enough for composers to write merely novel or "different" music. It will have to be good music to endure or even to be tolerated. The art which Haydn, Bach, Beethoven, Mozart, Chopin and the other mighty masters practised so grandly and reverently, has survived the impious onslaughts of the reckless freebooters and unscrupulous adventurers. Music is saved, and there are those of us who always knew that it would be, despite the din and clamor of the usurpers who were trying to subvert it to their own ignoble purposes. The frenzy of demolition is finished, and the great musical monuments of the past rear their high eminences more proudly than ever.

SMELLS

Composers in a few instances have called for a definite association of color with their music; for instance, Scriabin and his color organ Prometheus. Apparently it has occurred to no one to call upon a third sense to exercise itself at the same time and we now offer the idea of smells to composers for what it is worth—an arrangement, for instance, letting us see the Ride of the Valkyries in a brilliant red setting and with the hall perfumed with the reek of capsicum. That, of course, is a crude example, but

the idea might be followed out. For instance, the effect of Pacific 231 intensified with a good blast of soft coal odor blown up into the concert hall through the ventilators or, the Sacre du Printemps embellished with alternating onions and violets. How pleasant to have three senses titillated at once—hearing, sight and smell. And if it were only practical to arrange the serving of an appropriate edible during the performances! Four senses bubbling together! That would be almost "2 mutch," as Artemus Ward used to say.

THE RAVINIA SEASON ENDS

There are many elements which have served to make the fourteenth season of Ravinia opera and concerts, just closed, not only the most brilliant ever enjoyed at this North Shore shrine of music, but also one of the most successful ever given in this country. Long before the beginning of the season Louis Eckstein made elaborate plans, all of which have culminated. The roster of artists this year has been most notable, containing as it does the names of a large number of opera stars who stand in the very front rank among the artists of the world. Never before have so many stars of first magnitude been brought together in one organization as those who have been heard at Ravinia this year. During the course of the season of ten weeks and three days, twenty-eight operas were produced and given performance as follows: Massenet's Manon, five performances; Butterfly and Lucia, four; Martha, Aida, Barber of Seville, Pagliacci, The Tales of Hoffman, Traviata, Rigoletto, La Tosca, Don Pasquale, three each; L'Amore dei Tre Re, Faust, Romeo and Juliet, L'Elisir d'Amore, Cavalleria Rusticana, Trovatore, Samson and Delilah, Fedora, Boheme, Masked Ball, Lakme, Manon Lescaut, two each; La Navarraise, The Jewels of the Madonna, and Carmen, one each.

It has been the constant aim at Ravinia to vary the repeat performances and this was accomplished by change of cast, the list of artists making this possible to an unusual degree.

Looking in retrospect on the performances, one recollects the opening night when L'Amore dei Tre Re was given with Lucrezia Bori, Giovanni Mar-

tinelli, Giuseppe Danise and Virgilio Lazzari. From that performance on through the ten weeks and three days, the Ravinia season was a succession of triumphal nights, and the standard of the company established a record difficult to equal, not only at Ravinia but also anywhere else in the musical world. Among the high spots of the season may be mentioned the performance of Aida, with Raisa, Martinelli, Danise, Rothier or Lazzari, D'Angelo and Bourskaya in the leads; The Barber of Seville, with Schipa or Chamlee, Macbeth or Hidalgo, Rimini and Vittorio Trevisan or Ananian; Massenet's Manon with Bori and Schipa in the leads; L'Elisir d'Amore, with Macbeth or Hidalgo, Schipa or Chamlee and Trevisan; Pagliacci, with Martinelli and Bori; Trovatore, with Martinelli and Raisa; The Tales of Hoffman, with Bori, Helen Freund, Tokatyan; Samson and Delilah, with Martinelli, Bourskaya and Danise; Rigoletto, with Macbeth or Hidalgo, Chamlee, Danise or Basiola; Fedora, with Raisa, Martinelli; Boheme, with Sundelius and Chamlee and Maxwell; The Masked Ball, with Danise, Macbeth, Martinelli and Raisa; La Juive, with Raisa, Martinelli and Rothier; Lakme, with Hidalgo, Schipa; Lucia, with Macbeth or Hidalgo, Schipa or Chamlee, Rimini or Basiola and Lazzari; Tosca, with Raisa, Chamlee and Danise; Manon Lescaut, with Bori, Martinelli and Rimini; Don Pasquale, with Trevisan, Bori or Hidalgo and Schipa; La Navarraise, with Bourskaya and Tokatyan; The Jewels of the Madonna, with Raisa, Chamlee and Rimini, and Carmen with Bourskaya, Tokatyan and Rimini. The Italian operas were conducted from memory by Gennaro Papi, and the French scores were well read by Louis Hasselmanns.

An editorial review of the season will appear in next week's issue of the MUSICAL COURIER.

UP IN THE AIR

Cable reports to the dailies have it that "for the first time in Alpine annals an orchestra played on August 29 at an altitude of 10,200 feet in the Mont Blanc range above Chamounix." It was not stated what the orchestra played, but of course it must have been the Alpine Symphony by Strauss, or at any rate the Mountain Symphony by Liszt.

TUNING-IN WITH EUROPE

Cecil Gray's negative judgments*, so brilliant in their delivery, of which I gave a few samples recently, without a doubt stamp him as a critic of real discernment. It is when we come to examine his positives that he sometimes gives us pause. With "a very natural and pardonable *a priori* assumption that what all musical critics are agreed upon must be consequently false," he proceeds to smash so many theories and overturn so many idols that he gets to like the sport and feels he must be iconoclastic even in building up.

It is otherwise difficult to understand his apparently sincere enthusiasm for the music of Bernard van Dieren, whom he calls "one of the few living masters of music," and who "achieves that which Busoni has always been attempting but has never yet believed." Maybe so, maybe so. But the following apologia on account of the fact that hardly any of his idol's works have been published makes one smile. It is, forsooth, "because the composer has never tried to hawk his wares 'round all the capitals of Europe in the approved modern manner." Indeed! Have Schönberg and Bartok and Sibelius and Delius—the composers to whom Mr. Gray pays homage—done that?

This van Dieren article, which teems with superlatives, with "absolute perfection of style," "great beauty and originality," and the like, has, indeed, proven the favorite target for Mr. Gray's critics. It is equally doubtful to me whether he preserves a sufficient sense of proportion in his estimate of Frederick Delius, for whom he makes out a specious case as an example of (British) national expression, despite his "continental" descent, German training and consistent self-expatriation. Mr. Gray believes Delius is "unsurpassed by any composer since Beethoven" in the field of large choral works.

But even if he is wrong in these particulars it does not alter the soundness of his aesthetic criterion. He leaves us in no doubt in what general direction his sympathies lie; he refuses to follow the fashion of disparaging Beethoven, of decrying the nineteenth century in general, and he clearly shows in a brilliant essay that "romanticism is the specifically musical element in art."

"Absolute music, in the proper sense of the term,

*A Survey of Contemporary Music (London, Oxford University Press).

is not what we are accustomed to call *abstract music*, mere tonal arabesque, the element of architectural beauty, but *romantic music*, the music of passion, emotion, and sentiment, for it is in the expression of these things that music is supreme. Music is the romantic art; and it follows that the greatest music has been, is, and always will be, romantic, in the wildest and indeed legitimate sense of the word."

With all his refusal to capitulate to the modern deities he tries and succeeds in being just to such figures as Debussy and Strauss. In Schönberg he recognizes one of the "heroic pioneers," than whom none has been "more adventurous or daring, more tireless or indomitable, and none has brought back such sumptuous and glittering spoils, such strange and exotic trophies." He sees Schönberg's pinnacle in Pierrot Lunaire and the Hanging Gardens, but feels the "growing obsession with means as an end in themselves" that threatens his later work.

Sibelius, on the strength of one work alone, the Fourth Symphony, he calls one of the few great personalities in music, but Béla Bartók evidently fulfills his ideal of a modern musician more nearly than anyone else. His essay on the Hungarian composer is quite the best and most lucid I have read, and his judgment of Bluebeard's Castle, as "one of the most wholly satisfying solutions of the operatic problem in modern times" gives one particular satisfaction. Quite rightly he regards Bartók's first quartet as a highwater mark in all chamber music, as well as in Bartók's work. He especially points out the absurdity of coupling Bartók's name with Stravinsky, to whom he is a "complete antithesis," shows that Bartók is essentially a romantic and discerns in his mentality, in certain works, a "striking kinship to Beethoven."

What is so sympathetic about Mr. Gray, despite his irritating cocksureness, is the evident fact that he is not a *précieux*, not an exclusionist who has a patent formula (usually prepared by someone else)—like most critics of modernist tendencies—and who rejects everything that does not fit it. In writing of Puccini he confesses to "a certain tolerant affection," and only "burns with righteous indignation against the art which pretends to be something other than it really is, like that of Scriabin or of Stravinsky."

One may quarrel with certain obvious omissions in this survey, due no doubt to an insufficiently wide horizon, but chiefly because one would like to know Mr. Gray's opinions on the men whom, unknowingly, he has left out.

C. S.



SURPRISE DINNER PARTY GIVEN IN HONOR OF LAZAR SAMOILOFF IN SAN FRANCISCO.

A surprise dinner party was given in honor of Lazar Samoiloff at the Fairmont Hotel, San Francisco, on August 18, following the close of the Master School, at which there were about two hundred and fifty people present, among them students and persons prominently interested in the school. Mr. and Mrs. Wilhelm and several others made appropriate speeches in which they thanked Mr. Samoiloff for the splendid work done for California in bringing some of the best known masters there. A special entertainment was arranged by forty of the school's students and Julia Claussen sang, the evening closing with a toast for the success of 1926. A total of two hundred and eighty-two students registered in the Master School of Musical Arts, coming from thirty-seven cities and eleven States. Eighty scholarships were awarded (seven being partial memberships), which represented an outlay of \$17,142.50. Six artist-recitals by members of the faculty were given gratis and enjoyed by approximately three thousand persons, and six pupil recitals were presented.

Pavlowa Honors California Composer

While Mme. Pavlowa was touring in California last year, her leading man and ballet master, Laurent Novikoff, handed a ballet scenario to Philip I. Jacoby, a San Francisco composer, and that gentleman has just finished the music to the story and has sent it to Novikoff, in London, in the expectation that Mme. Pavlowa will give the work as one of her divertissements next season.

Mr. Jacoby is not a professional musician, but one of the San Francisco captains of industry. He says of his own musical activities: "While my friends, when stretching their imagination, have at times called me a composer, I fortunately do not gain my livelihood in that manner. My entire music studies consisted of one year's course at the piano. I never took lessons in harmony and composition and I cannot even play any of my own music due to lack of piano study. I have simply amused myself for many years in writing down that which came to me from nowhere, but I never have much desire to inflict my products upon the public and have never sent any music to a publisher."

The work which Mr. Jacoby has written to the Novikoff story is a ballet in one act, called *His Dream*. Upon a cursory examination, the score appears to be symphonic rather than lyrical or strictly terpsichorean. There are several striking motives in the three scenes of the composition. The development is well done and the melodies have musical, graceful contour. One wonders, however, what Mme. Pavlowa will dance to some of the figurations. Still, with her extraordinary technique and imagination she probably will be able to devise the proper steps for all of the Jacoby music.

The best of the score seems to be the music of the second scene, which is a scherzo very much in the Schumann vein and has merit of an unusual kind. It will be interesting to know how London may regard this music from the pen of the modest California composer.

Salzedo Busy at Seal Harbor

Carlos Salzedo, recently returned from Europe, is busy with master classes in harp at Seal Harbor, Me. Mr. Sal-

zedo, while in England, was engaged to give a harp recital over the radio, and was the first harpist to give a concert at station LCO.

De Harrack Has Interesting Career

Charles de Harrack, born of Russian parents, has had a life full of interest. He has toured Europe in joint con-



CHARLES DE HARRACK.

cert with some of the most noted artists, and on his first tour through the Balkan states won the appellation of king

of the ivories. He appeared before King Alexander in Belgrade and has played before the royal families of Austria, Germany, Sweden, etc.

Mr. de Harrack pursued his studies with Scharwenka and Leschetizky for a number of years. In addition to the piano he studied harmony, counterpoint and composition, voice and organ. He won the first prize in Leipzig with his song, *Sage Nicht, Wage!* (Fear Not, but Venture) and he has written a number of interesting works for voice, piano, choruses, etc. Schirmer will handle his latest compositions.

After a strenuous season of work, instead of going again to Europe Mr. de Harrack spent his vacation in the Thousand Islands, the Green Mountains of Vermont and at Fabyans, in the heart of the White Mountains, mapping out his programs for the forthcoming season. He will appear for the first time this fall in Montreal. Mr. de Harrack has made tours of Europe and America, and has won unanimous praise in such cities as London, Vienna, Paris and New York.

Johnston Artists for Springfield

R. E. Johnston has arranged with B. A. Hoover, of the Y. M. C. A. at Springfield, Mass., for the following artists to appear there during the season commencing November 1: Anna Fitzu, lyric soprano; Charlotte Lund, soprano; Marguerite D'Alvarez, mezzo contralto; Rosa Low, lyric soprano; Colin O'More, American tenor; Raoul Vidas, French violinist; Michael Zacharewitsch, Russian violinist; Lisa Roma, lyric soprano; Antoinette Halstead, contralto; Armand Tokatyan, Metropolitan Opera tenor; Frances Sebel, soprano, and Tina Filippini, young Italian pianist.

Hubbard Sings at Fairbanks Installation

Arthur J. Hubbard, veteran singer and teacher of Boston, who has been teaching this summer in Los Angeles, was invited and sang at the installation of Douglas Fairbanks in the Masonic order at Beverly Hills recently. This is the first time that Mr. Hubbard has sung in public in twenty-five years, and his appearance was most enthusiastically received.

FOREIGN NEWS IN BRIEF

(Continued from page 5)

RECITALS BY BLIND ORGANISTS

LONDON.—The British National Institute for the Blind is arranging a series of weekly recitals by blind organists to be held at the church of St. Clement Danes, London.

S. S.

NEW SEASON'S NOVELTIES AT BERLIN STAATSOOPER

BERLIN.—The following novelties are in preparation for the coming season at the Staatsoper: Alban Berg's *Wozzek*, Mousorgsky's *Boris Godounoff*, Prokofieff's *Love of the Three Oranges*, and a German work for which negotiations are still in progress. The following ballets will be produced: Paul Klenau's *Klein Idas Blumen*, Bela Bartok's *Der wunderbare Mandarin*, Debussy's *La Boite à Jonjoux* and Haydn's *Divertimento*.

N. L.

HEINZ UNGER AS GUEST CONDUCTOR

LONDON.—News comes from Berlin that Heinz Unger has been engaged for the coming season as guest conductor at Vienna, Budapest and Leningrad. In Berlin he will again conduct the concerts of the Friends of Music with the Philharmonic orchestra.

S. S.

OPERA BY ISODORE DE LARA

AIX-LES-BAINS.—Isodore de Lara, British composer, received a great ovation after the production of his opera *Les Trois Masques* on August 23. The conductor was M. Ruhmann from the Paris Opera.

R. P.

OSCAR FRIED APPOINTED CONDUCTOR OF BERLIN SYMPHONY ORCHESTRA

BERLIN.—Oscar Fried has been selected from a great number of prominent candidates to take over the leadership of the Berlin Symphony (formerly Blüthner) Orchestra for next season. The orchestra is to be improved as regards its personnel and its programs. In place of the former popular Sunday concerts twenty-nine concerts of the first order will be given. At all these, soloists of the highest rank will appear and first performances of new music will be a regular feature. Fried has, for instance, expressed an interest in securing new American compositions of merit for these concerts.

Fried's appointment has been greeted with great approval by the whole Berlin press and the hope is expressed that the orchestra will

reach the heights it formerly achieved under his direction.

C. H. T.

TAIROFF TO HAVE PERMANENT VIENNA THEATER

VIENNA.—Die Stunde reports that Alexander Tairoff, who created such a stir with his Russian company at Vienna recently, is to settle here permanently, following an invitation from a syndicate of wealthy Austrian art-lovers. It is stated that Tairoff gladly embraced the new project, owing to the very small financial returns which he is able to draw from his Chamber Theater at Moscow.

P. B.

ANNE ROSELLE A SENSATION AT VIENNA

VIENNA.—The undisputed star of the present Italian "Stagione" at the Volksoper is Anne Roselle, who made a tremendous hit at the opening performance, as *Butterfly*. Of her *Leonora*, in *Il Trovatore*, Die Stunde says that there is no singer at the Staatsoper to rival it for finish and style. Your correspondent heard Miss Roselle as *Tosca*, and her intrinsically lyric soprano proved surprisingly equal to the big dramatic climaxes of the part. Vissi d'arte had to be repeated amid thunderous applause. The singer's great musical taste and artistic refinement shone brilliantly throughout the evening and left the balance of the cast far behind.

P. B.

GERMAN PREMIERE OF PIZZETTI'S DEBORA AND JAE

FRANKFURT.—The first German performance of Pizzetti's *Debora and Jael* is to be given during the coming season at the Frankfurt opera house. There will also be performed Schönberg's *Erwartung* and a new work by Bernhard Sek of which the title is not yet known.

N. L.

MELBA'S MEMORIES IN LONDON NEWSPAPER

LONDON.—Dame Nellie Melba has written the story of her life under the title of *Melodies and Memories*. The London Daily Telegraph has acquired the right to publish

extensive extracts in serial form and the first instalment is appearing on September 8.

S. S.

JANACEK'S JENUFA REACHING TWENTY-FIFTH THEATER

HAMBURG.—The right of performing Leo Janacek's *Jenufa* has been recently acquired by theaters at Stuttgart, Breslau, Erfurt, Coburg, Basle and Hamburg. The last mentioned will be the twenty-fifth theater to produce the work.

N. L.

WEINGARTNER RECEIVES LEAGUE OF NATIONS APPOINTMENT

BERLIN.—Felix von Weingartner has been selected as a member of the League of Nations committee for international intellectual co-operation. This commission's object is to heal the wounds in the relationship between the intellectuals in allied and former enemy countries. Henry Bergson is its president.

C. H. T.

COMPLETE CRITICAL EDITION OF CHAMBONNIÈRES

PARIS.—The complete works of Chambonnières are to be published with the revised text by the eminent clavecin player Paul Brunold. The preface, bibliography and critical data will be by André Tessier of the Louvre school, assistant to the chief of archives at the Ministry of Fine Arts.

N. DE B.

VANNI-MARCOUX TO CREATE ROSENCAVALIER AT MONTE CARLO

PARIS.—Der Rosencavalier will be created in France at the Monte Carlo Opera by Vanni-Marcoux, the baritone from the Opéra-Comique.

N. DE B.

COMPLETE WORKS OF JOSQUIN DES PRÉS TO BE PUBLISHED

PARIS.—A special organization for the study of music in the Netherlands has arranged to publish the entire works of Josquin Des Prés. Doctor Smijers had been asked to gather the necessary documentation and

he now has over 5,000 photographs of Josquin's compositions, found in different libraries.

N. DE B.

DITTERSDOFF COMIC OPERA REVIVED

VIENNA.—Doctor and Chemist, a comic opera by Karl Ditters (afterwards known as Dittersdorf), has been revived with great success at the Schönbrunner Schlosstheater. The music is very Mozartean in character and is excellently written and orchestrated. The work received its first production here in 1786.

N. L.

FESTIVAL PERFORMANCES TO BE BROADCAST

LONDON.—For the Three Choirs Festival at Gloucester an interesting innovation is announced. It is proposed to broadcast two of the performances, those of Wednesday, September 9, and Friday, September 11.

S. S.

TENOR COMPOSES AN OPERETTA

PARIS.—The tenor of the Opéra-Comique, Charles Fontaine, has just finished the score of an operetta entitled *Un mot de Cinq Lettres*. It is probable that it will be first produced at Marseilles.

N. DE B.

A POLITICAL STRING QUARTET

ROME.—A Fascist string quartet, chosen from the best elements of the local orchestras, has been founded for summer and autumn concerts and festivities which are to be held in all the Roman provinces for the benefit of the Fascist associations, every concert or entertainment beginning infallibly with the Royal March and their own joyous hymn, *Giovinetta*.

D. P.

MANY GERMAN TOWNS HOLD BACH FESTIVALS

BERLIN.—From September 19 to 21 a Bach festival will be held at Munich with the support of the municipality. The festival is designed chiefly for the performance of the instrumental works of the master, using the old instruments for which the compositions were originally written. At Cöthen a Bach festival will be held on September 26 and 27 at which the works performed will be long mainly to the period of Bach's stay in that town. At Eisenach, the birthplace of Bach, a festival lasting several days is planned for the autumn.

N. L.

RAVINIA OPERA

(Continued from page 5)

who made another hit through his singing of the aria Eri Tu, from the Masked Ball; Marie Sundelius, who sang in true Wagnerian fashion Elsa's Dream from Lohengrin; De Hidalgo, who scored again in the aria Ah Fors e Lui; Merle Alcock, who won the full approval of the packed audience in the aria Voce di donna, from La Gioconda; Virgilio Lazzari, who sang by request La Calunnia, from The Barber of Seville. The orchestral numbers included the prelude to the fourth act of Traviata, with Jacques Gordon, concertmaster of the Chicago Symphony Orchestra, playing the violin obligato admirably. Mr. Gordon, by the way, has distinguished himself throughout the season, not only as soloist on symphony programs, but also as a splendid leader in operatic performances. Alfred Wallenstein, principal cellist of the Chicago Symphony, played the Lalo concerto for violoncello in a manner entirely to his credit. The instrumental offerings besides those already mentioned, were the Veiled Sweetheart, from Eric Delamarter's The Betrothal, and a Waltz by Strauss. Eric Delamarter, assistant conductor of the Chicago Symphony Orchestra, has long ago demonstrated his worth as a first-class conductor, and his second season as symphony head of the Ravinia Company has proven conclusively that General Director Louis Eckstein knows a good man, as his securing of Delamarter has added materially in making the

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concerts at Ravinia, afternoon and evening, as important
events as the operatic offerings.

MANON LESCAUT, TUESDAY, SEPTEMBER 1.

The Puccini opera, Manon Lescaut, which was given its
initial Ravinia presentation recently, was the offering for
Tuesday night, and again Mme. Bori and Martinelli were
heard as Manon and Chevalier Des Grieux. Both were
feted to the echo by the audience. Giacomo Rimini shared
with them in first honors, his Lescaut being well liked and
brightly so, as he sings the part well and acts it with good
humor. The balance of the cast included D'Angelo, Pal-
trinieri, Ananias and Merle Alcock. Papi conducted.

GALA PERFORMANCE, WEDNESDAY, SEPTEMBER 2.

What may well be termed another gala bill was given on
Wednesday night, when acts from The Jewels of the Ma-
donna, which had not been heard at Ravinia this season;
Lucia, and the Tales of Hoffman were given. This pro-
vided opportunity for the appearance during the evening
of a large array of Ravinia principals who have won the
unstinted admiration of patrons during the past nine weeks.
The Garden Scene from The Jewels was chosen for pre-
sentation on this occasion, with Rosa Raisa as Maliea,
Mario Chamlee as Gennaro, Giacomo Rimini as Rafaele,
and Anna Correnti as Carmela. Mme. Raisa gave a thrill-
ing interpretation of the role in which she has won many
triumphs not only at the Auditorium in Chicago but also
everywhere else that the Wolf-Ferrari opera has been pre-
sented by the Chicago Civic Opera. Mr. Chamlee, it was
said, sang the role of Gennaro for the first time in his
career. His work was highly effective. Rimini gave a
splendid characterization of Rafaele, and Papi conducted.

The Mad Scene from Lucia featured Florence Macbeth
in the title role and Virgilio Lazzari as Raymond. The first
act of the Tales of Hoffman presented Helen Freund as
Olympia, the doll, a part in which this young artist has
distinguished herself this season. Armand Tokaty was
splendid as Hoffman, as was also Rothier as Coppelius.
Hasselmans was at the conductor's desk.

MASKED BALL, THURSDAY, SEPTEMBER 3.

Another of the season's novelties and one which has
scored heavily was repeated when the Masked Ball was
given with Rosa Raisa, Martinelli, Danise, Florence Mac-
beth, Ina Bourskaya and Lazzari in the outstanding roles.

MANON, FRIDAY, SEPTEMBER 4.

That Massenet's Manon and the opera of the same title
by Puccini should be given during the same season has
been called unusual by opera experts, but in order to
provide even better opportunity for a comparison of these
works, which, although based on the same story, are so
different in treatment, both were given during the same
week. Mme. Bori was given the title role of the French

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JAMES WOLFE,

Metropolitan Opera basso, who has been singing in opera in
St. Louis this summer, pictured with "Mrs. Jimmy," in
private life Lilian Laufferty and known to thousands of
readers as Beatrice Fairfax.

version, just as she had of the Italian, but this time her
vis-a-vis was Tito Schipa. Hasselmans conducted.

LA TOSCA, SATURDAY EVENING, SEPTEMBER 5.

Another performance of La Tosca with Rosa Raisa in
the title role, Danise as Scarpia and Chamlee as Cavar-
dossi was the bill given the Saturday night habitues.

CARMEN, SUNDAY, SEPTEMBER 6.

Bizet's Carmen was given its only performance of the
season with Ina Bourskaya as the wilful heroine, Armand
Tokaty as the well voiced Don Jose, Giacomo Rimini as
Escamillo, and Marie Sundelius as the gentle Micaela.
Hasselmans conducted. RENE DEVRIES.

CHICAGO NOTES

CHICAGO PHILHARMONIC CONSERVATORY ENLARGES QUARTERS

Alexander Zukovsky, president, and Isadore L. Buch-
halter, dean of the Chicago Philharmonic Conservatory, an-
nounce that, owing to the large increase of students, they
have found it necessary to enlarge their school at Room 915
and 917 Kimball Building by the addition of a number of
studios.

The new term began September 8. Their faculty, in addi-
tion to Isadore Buchhalter, eminent piano pedagogue, and
Alexander Zukovsky, well known violin virtuoso, contains
such names as Charles Dalmores, Arthur Dunham, Vera
Kaplan Aronson, Isabelle Cline, Mildred Regene Mayer,
Emma Roe, Bessie Rosenthal, Hazel Sharp and others.

CZERWONKY AT BAYREUTH

From Bayreuth Richard Czerwonky sends this office a
post-card on which is written: "The Wagner festivals are
wonderful. Heard the Ring, tonight Meistersinger and to-
morrow Parsifal. Hope you are having a nice summer.
Kindest regards."

ANDREAS PAVLEY WRITES

The following communication signed by Andreas Pavley,
of the Pavley-Oukrainsky Ballet School, was received this
week: "We beg to inform you that Mrs. Charles Hagenow
and Margery Pickthall have severed their connections with
our ballet school. Kindly give information to this effect in
your valuable paper, and oblige."

ANOTHER BROWNE SUCCESS

Kathryn Browne highly pleased Chicago Heights with a
recent appearance there, according to the Chicago Heights

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JOHN DOANE, vocal coach of New York, snapped with Mme. Maz Heinrich and a guide in a gondola on the Grand Canal, Venice. Mr. Doane recently returned from a trip to Europe which included stopovers in Edinburgh, Paris, Interlaken, Lucerne, Milan, Venice, the Dolomites, Innsbruck, Munich, Bayreuth, Nurnberg, Heidelberg, Mainz, Cologne, Berlin and Hamburg. The remainder of this month Mr. Doane will spend in Sound Beach, Conn. On October 1 he will open his new studio at 6 East Thirty-sixth street, New York.



Star, which said: "Kathryn Browne, mezzo-contralto of the Chicago Civic Opera, was heard in concert before a large audience of Woman's Club members in the Masonic Temple. Her wealth of ability, coupled with the warmth of welcome, gave her a wonderful reception. She has a beautiful voice and a very pleasing personality. The wide variation in the program proved she had unusual ability as an accomplished singer. Thrown in with weighty numbers were popular songs given quite as attractive."

POUL BAI'S COMING RECITAL

Poul Bai, Danish baritone, a recent addition to the Bush Conservatory vocal faculty, is scheduled for a recital in Kimball Hall on Sunday afternoon, October 22. This will be his first appearance in America and it is looked forward to with much interest in musical circles.

CHIAPUSSO'S RECITAL

Jan Chiapusso, Dutch pianist, who has a large class already booked at Bush Conservatory, will give one of the first recitals of the season on October 5 in Kimball Hall.

JEAN DUFFIELD A VISITOR

Jean Duffield, correspondent for the MUSICAL COURIER in Omaha, where he is also engaged in teaching piano, was a visitor at this office on September 1, on his way back from Europe where he spent his summer vacation.

DAVID DUGGIN SECURED BY BUSH

David Duggin, Scotch tenor, is a recent addition to the Bush vocal faculty and he will begin his classes at the opening of the term.

MRS. BENJAMIN MILAVETZ HERE

Mrs. Benjamin Milavetz, the popular manager of Virginia, Minn., was among the visitors at this office last week. Mrs. Milavetz who has put Virginia, Minn., on the musical map, bringing to that city many big attractions, including among others Rosa Raisa and Rimini, Mischa Elman and Anastasha Rabinoff, has done a great deal musically for her community. Her coming to Chicago was for the purpose of hearing talent and to renew many friendships and make new acquaintances. In all probability Mrs. Milavetz will go to New York next month to visit national managers with a view of adding one or two celebrated artists to her already formidable course. • RENE DEVRIES.

MUSICAL COURIER

OPERA AT THE MANHATTAN

CARMEN

A fair sized audience went to the Manhattan Opera House on Saturday evening, September 5, to hear a fair performance of Carmen. First honors must go to Dreda Aves, a talented young singer, who had previously made an excellent impression in Aida. Miss Aves bears watching, for she not only possesses a voice of sterling quality but she also exercises intelligence in her singing and general characterization of roles. She made a stunning Carmen, her figure and bearing being admirably suited to its demands. Her costumes were in proper taste, and, in the last act especially, Miss Aves made a handsome picture in a black spangled dress and black lace mantilla. Miss Aves' fine acting was a dominant feature of the entire performance. She did some original and effective bits. In a word, vocally and histrionically Miss Aves was a star of the evening. The Micaela of Olive Cornell was good, but not above the average, and the least said about Henri Ursel as Don Jose the better. Whether he suffered from nervousness or some other handicap is not known, but he was more to be pitied than censured. Max Panteleieff, a fine looking Escamillo, scored after the Toreador Song. The voice is a serviceable one, and he proved a routine artist. Devora Nadworney was a rich voiced Mercedes. Guerrieri conducted and at times took such a fast pace that the artist could hardly keep up with him.

OTELLO

For the second performance given under the direction of A. Bagarozzy, for the benefit of the Institute of Italian Culture, at the Manhattan Opera House, New York, on Sunday evening, September 6, Verdi's Otello was given before a large audience with a cast which included Edward Renzo, Erminia Ligotti, Francesco Curci, Amud Sjovik, V. Marino, Devora Nadworney, and Roderigo F. De Cesare.

Miss Ligotti, as Desdemona, created a favorable impression both from a vocal and histrionic standpoint. The Otello of Mr. Renzo was satisfying. Miss Nadworney, in the small role of Emilia, did exceedingly well, her rich voice pleasing particularly. Cav. Fulgenzia Guerrieri conducted.

Harold Land Using Harms Songs

Harold Land, baritone, has been using a number of Harms songs in his numerous concert appearances as well as in teaching. He includes June Brought the Roses, My Desire,



Photo by Mishkin, N. Y.

HAROLD LAND.

On Sunday, O, Miss Hannah, A Kiss in the Dark, and Love Sends a Little Gift of Roses. Mr. Land invariably scores a hit with his sympathetic and artistic interpretations.

Louis Greene Returns and Resumes

Louis Greene, violinist, teacher of Miss See, Westchester County Festival artist last May, has returned to the metropolis following a brief vacation in the White Mountains, and resumed his classes September 10, also arranging plans for his solo and ensemble engagements for the impending season. His six weeks' summer course in New York was a fine success, a pupil who came from Chicago to study with him writing as follows:

August 23, 1925.

I certainly regret that it is necessary for me to return to Chicago at once. I feel I have accomplished more in the five weeks with you than at any other time in my experience, and hope I may come back to New York before long, and take up the big solo pieces. With best wishes, ever faithfully. C. D. V.

Cesar Thomson Scholarship

ITHACA, N. Y.—Owing to a change in the itinerary of Cesar Thomson, who will not return to the Ithaca Conservatory until September 21 from the Pacific Coast, the date of examinations for the Cesar Thomson master scholarship in violin will not be held until September 23 at the Conservatory. The number of scholarship competitors will be larger this year than any in the history of the conservatory, a large number of violinists in the west having been attracted by Mr. Thomson's visit to California.

Judson to Direct Denishawns

Concert Management Arthur Judson will direct the tours of Ruth St. Denis, Ted Shawn and the Denishawn Dancers, beginning with the season of 1926-1927. Miss St. Denis, Mr. Shawn and their company will appear in the Orient during 1925-1926, and bookings for their appearances the following season are already being made.

Elsa Alsen Booking

Elsa Alsen, noted Wagnerian soprano, who made an enormous success in concerts last year, is well booked for this coming winter. Besides her many concert dates already booked, her manager, Annie Friedberg, announces that she will have some opera guest appearances.



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RÉSUMÉ OF THE SECOND SEASON AT THE OSCAR SAENGER SUMMER SCHOOL IN CHICAGO

Mr. Saenger Contemplates an Extensive Enlargement of Work for Next Summer.

A representative called on Oscar Saenger just before his departure from Chicago for a trip to South America, where he was to recuperate from a double season's strenuous work. He expressed himself as deeply gratified with the results attained in Chicago. The season had lasted for seven weeks, yet the spirit of enthusiasm continued undiminished to the end. The material, he said, was better than ever. There were many exceptional voices and talents.

Most of the students took the entire course, which consisted of private lessons with Mr. Saenger, classes in repertoire-interpretation, teachers' classes, opera classes, and coaching lessons.

Helen Chase, who has been associated with Mr. Saenger for several years, assisted him as principal coach, also adding much to the success of the various recitals by her splendid accompaniments. Paul Flood, well-known baritone, was Mr. Saenger's assistant last summer and again this year, doing excellent work. Dora Flood, a brilliant pianist, had charge of the piano work, and these two members of the faculty gave one of the most interesting recitals of the season. Violet Martens, of Chicago, a fine coach, much esteemed by Chicagoans, was also a member of the faculty.

Five song recitals were given during the session, besides the Opera Class Public Rehearsal, which was in itself a tremendous achievement for seven weeks of work.

Mr. Saenger speaks in the highest terms of the wonderful spirit of co-operation displayed alike by the stu-

dents and the members of the faculty in his summer school. Nowhere, save in a brief summer session, can one do such intensive work. At other times and in other places it seems never to be possible of accomplishment, so that the master class, or summer school, is a boon to the teacher occupied for nine months of the year with school or college duties or with a private class in the restricted sphere of a provincial town, and to the student who finds it impossible to live and study in any of our great centers. For this reason Mr. Saenger is most enthusiastic about these summer sessions, which do so much to educate, to inspire, to broaden, to raise the standards and ideals of the teachers and students scattered far and wide over our great country. With many of these teachers it is a case of the blind, and the one-eyed, leading the blind, and it is doing an inestimable service to the coming generation, to widen the horizon and clarify the artistic vision of these eager students, who are so avid of knowledge.

Chicago, being so very central for a large part of the population, and being at the same time a summer resort, situated as it is on the shores of beautiful Lake Michigan, is a capital center for the Summer School, although for the student, who can spend an entire year, or several years, in a great city, there is still but one center of art in the states and that is New York City. Nowhere else in the world, at present, can the student find such opportunities and advantages as are offered by this great metropolis. The elite of the artistic world are gathered here each



OSCAR SAENGER

addressing mutinous miners on his "hacienda" in South America.

season. The opportunities to see, to hear, and to study the best and with the best, are practically unlimited, and the advantage to the student, of contact with the finest the world has to offer, is impossible to overestimate.

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BEULAH B. CROWELL, 201 Wellston Bldg., 1506 Hadlamont Ave., St. Louis, Mo.

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DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

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ISOBEL M. TONE, 626 S. Catalina St., Los Angeles, June, 1925.

MRS. S. L. VAN NORT, 224 Tuam Ave., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

INFORMATION BUREAU

REPLIES TO INQUIRERS

Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

HOW TO PRONOUNCE

Pouishnoff, Pou-ish-noff. Margulies, Margoo-lee.
Ruggiero, Roo-ge-a-ro. Ergonow, Erg-on-off.
Ignaz, Ig-nahz. Lulu, Lah-oo-lu.
Prokofieff, Pro-ko-fee-ef.

SUBSIDIZED OPERA

"We are having a discussion in our club (for we continue to have meetings for social discussion during the summer) about subsidized opera, whether that is the best way of having good music in a city or large town, or whether it is better to depend upon public support. We know that the custom abroad in some countries has been to have the opera supported by the government, whether it was a kingdom or republic. Do you think the performances are as good, or rather do you think the singers employed are of as high a standard as where the manager of the company is allowed to have the control? Some of the performances we heard last year when in Europe were poor, far below the standard of what we expect in this country. Even in London there did not seem to be as much attention paid to the way the opera was sung and presented as we are accustomed to here. It is an interesting subject to us and whatever you say about it will be appreciated."

It might, perhaps, be said that opera in this country, that is in the case of the two largest organizations, the Metropolitan Opera Company and the Chicago Civic Opera Company, is subsidized, although it is a different sort of subsidy from the European idea. In the case of the two companies mentioned, there are sponsors for the expense of the performances given each season, though, as a matter of fact, the Metropolitan has earned enough to pay its own expenses for several years past. The salaries paid here are so much higher than those of Europe that mediocre performances are not tolerated. The public expects, and usually gets, finished performances, with the best singers the world can supply. Of course there are criticisms made, for all the world does not agree upon any one subject.

BIOGRAPHIES OF MUSICIANS

"In my work as a musician it would be of great advantage to me if I could have the biographies of musicians in a convenient form to add to my library. In the musical dictionaries, encyclopedias, etc., the articles about any of what may be called the 'old masters' of music must necessarily be in a condensed form, while, as a rule, special biographies are too voluminous. What I want is a small, compact volume, easy to hold and handle, yet containing rather full details of the life and work of the subject. Should you know of any such publication will you kindly inform me?"

Breitkopf & Härtel, New York, publish an excellent series of Little Biographies, which would probably just about fill your needs. In paper covers, they cost 25 cents each, and each one is devoted to a different composer. There are already twenty-eight volumes and the series will be continued.



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St. Louis Leader Given Hearty Welcome—Edna Gunnar Peterson Praised as Soloist—Notes

LOS ANGELES, CAL.—Rudolph Ganz, conductor of the St. Louis Symphony Orchestra, who recently completed a week of conducting the Hollywood Symphony Orchestra, received a royal welcome when he stepped on the platform, August 18. One of the largest crowds of the season greeted him and was constantly augmented by late comers until the close of the concert. His opening number was the well known Wagnerian Rienzi, which he gave a reading which held his hearers. The Weber-Weingartner Invitation to the Dance, his second offering, was received with pleasure by the audience. Death and Transfiguration, by Strauss, came next—an old time favorite of the Bowl patrons. Two numbers were novelties, The Fountains of Rome, Respighi, and The Improvisatore, overture by Eugene D'Albert. In the other number, The New World Symphony, by Dvorak, he was particularly gratifying.

EDNA GUNNAR PETERSON

Thursday's concert had Edna Gunnar Peterson, pianist, as soloist. She scored a triumph with the Hungarian Fantasy, Liszt, and received an ovation and many flowers after her performance. The other outstanding number of the program was Deems Taylor's Through the Looking Glass, the piano passages of which were played by Claire Mellonino; the overture, Phedre, Massenet; nocturne, Festivals, Debussy; Elegy for Strings, Tchaikowsky; Kikimora, Laidoff, and Artists Life Waltz. The program was marked throughout by scholarly musicianship.

GANZ' HAVANOLA ENJOYED

The Friday program ran from Wagner to Foxtrots, the latter being Ganz' own symphonized and orchestrated Havanola, which was warmly received. The opening number was the Goldmark overture, Sakuntala, followed by the preludes to acts I and II of Lohengrin; The Fountains of Rome, Respighi; St. Louis Symphony March, Ganz, and closing with a request number, the Tchaikowsky symphony No. 5.

GANZ FINALE PROGRAM

The final program of Rudolph Ganz was given on August 22. Mr. Ganz appeared in a double capacity, playing Tchaikowsky's concerto No. 1 for the piano, Walter Henry Rothwell conducting that number.

NOTES

Richard Hageman was due in Los Angeles on September 1, according to his manager, Merle Armitage. He will conduct a large number of master classes during September and will put the final touches on the work of the chorus of the Los Angeles Opera Company.

Elvira de Hidalgo, coloratura soprano from La Scala, Milan, will be with the California Opera Company this season.

Lillia Farquhar, mezzo-contralto, formerly with the Metropolitan Opera Company, gave a reception at her home on Cahuenga Avenue for Laura Morrill, voice trainer of New York, her teacher.

Activities at Long Beach, Cal.

LONG BEACH, CAL.—Under the auspices of the Seven Arts Society, Adolph Tandler's Little Symphony gave a delightful program in the salon of the Hotel Virginia on August 12. In bringing the Little Symphony to Long Beach, Katherine Coffield, director, has awakened considerable interest among music lovers which may lead to a series of these little concerts. The Tandler Symphony is a well balanced organization and gave a musicianly rendition of familiar pieces. Massenet's Vision Fugitive, aria from Heriodade was artistically sung by Boghdan Gillewicz, baritone. The repeat engagements of the Little Symphony and of Mr. Gillewicz in Southern California are considered as a sincere testimony to the small salon program.

Rollo Alford, former Long Beach soloist, who has sung

for the past year in the First Methodist Episcopal Church of New York, and his wife have been visiting in Long Beach. During his visit here Mr. Alford was heard in a number of recitals in English. Mr. and Mrs. Alford will return to New York after Mr. Alford's final engagement here on September 14.

The Community Service of Long Beach, through its concerts on Monday evenings in the Auditorium and on Sunday afternoons at Bixby Park, has been the patron of many young singers of note. Recently heard at the Sunday afternoon concert was Maria Louise Caselotti, mezzo-soprano, accompanied by her father, G. H. Caselotti.

The first of a series of students' recitals, scheduled for the fall season by Ada Potter Wiseman, was given on August 21 by three of her pupils, assisted by Eva Anderson and Virginia Hubbard, violinists. Margaret Ramsdell, soprano; Tom Mandeville, tenor, and Clara Gragam, soprano, contributed the program numbers.

An interesting summer recital, given at the studio of Maud Dalgleish August 15, presented a number of her voice pupils, among whom were Amy Appleby, Edith Voe and Florence Gould.

A morning recital, arranged by four young piano pupils of Mrs. W. L. Hawk—Louise Moore, Enez Peterson, Gretchen Woodward and Erna Schweitzer—was well received by their friends. They were assisted by Mrs. W. H. Dickey, soprano.

M. T. H.

Mme. Foy Praised in Europe and America

Leonore Gordon Foy, now located in Pittsburgh, Pa., is an artist of international reputation, having studied and sung in European cities for years. She has made many suc-



© Parry studio

LEONORE GORDON FOY

cessful appearances at the Opera Comique in Paris and also at the Manhattan Opera House in New York. In concert she has been equally successful. Because of her vast experience, she is well fitted to teach, and her studio in the Morrowfield Hotel, Pittsburgh, is alive with artistic activities. Her work reveals thorough artistic training, for she sings with ease in many languages and possesses the requisites of imparting knowledge to others.

Following an appearance in France, Le Figaro stated that her voice is rich, vibrant and sympathetic. According to Fremdenblatt, Vienna, Austria, "Mme. Foy has beauty,

youth and magnetic personality; her voice is one of unusual beauty and resonance, and her interpretative powers guided by deep sympathy, as well as keen intelligence. The program given by Mme. Foy in itself speaks for the wide range of her work."

Mme. Foy was equally successful when she appeared in London, the London Times saying that "Her voice, which is a full, rich mezzo-soprano, pleased in every number. The program included Italian, French and German, as well as English numbers. In all these tongues Mme. Foy was at home and sang the difficult arias with ease and great temperament."

The Berliner Tageblatt is of the opinion that "Mme. Foy has a heavy dramatic soprano voice of excellent texture, much emotional power and great control, with a wide range, even register, her lower tones being so well developed that in her singing of the air from Herodiade she easily might have been taken for a contralto. Madame Foy is unquestionably an artist, her performance throughout the program evidencing long and careful study in preparation for her life's work." Mme. Foy also has won success in Honolulu, the Commercial Advertiser commenting on her appearance there as follows: "Beautifully gowned and with a fine stage presence, she afforded Honolulu a treat indeed."

The United States also has paid tribute to Mme. Foy. Said the New York Sun: "Her beautiful voice lends itself to varied expressions. The singer has a musical nature that is full of life and convincingly effective in moments of passion." And the San Francisco Examiner: "The music lovers who attended the concert in the Colonial Ballroom of the St. Francis Hotel were afforded an exceptional treat by Leonore Gordon Foy. Mme. Foy has a strong voice of unusual beauty, full of resonance and interprets with musical understanding." After an appearance in Salt Lake City, the critic of the Tribune remarked: "Mme. Foy proved herself a true artist and received the deserved and warm applause of her audience. Her program was of so wide a range that all music lovers found something to appeal. All her selections were marked by unusual evidence of skill and voice culture."

Williamson Has Busy Summer

John Finley Williamson, conductor of the Dayton Westminster Choir, once more gave up weeks of his much needed vacation to take the general direction of the Summer Musical School at Winona Lake, Indiana, and to conduct the festival chorus of some 700 voices. The works scheduled to be performed were Elijah (August 25), and The Messiah (August 28).

Immediately after the latter performance Mr. Williamson returned to his home in Dayton, Ohio, for a brief rest and to start the Dayton Choir activities by interviewing some sixty applicants for vocal lessons and instructions in choir conducting.

Leonora Cortez' European Engagements

Leonora Cortez, young American pianist, who made such a striking success last season, has been spending the summer abroad preparatory to giving several recitals in Europe before returning to her native land for an extended tour. Miss Cortez will open her season with a recital on September 15, in Munich, following it up with appearances in Berlin September 21, and Amsterdam September 27, where she will appear as the soloist with Mengelberg's orchestra in that city. The young artist's London appearances in recital will take place October 20 and November 4.

Arthur Kraft's Summer Class

Arthur Kraft, tenor, conducting a class in voice culture at Watervale, Mich., is giving a series of recitals by pupils who are working with him this summer. A recent program was given by Norval Brelas, tenor, and Gene Carr, baritone. The songs included in the program were by Handel, Strauss, Brahms, Bassett. These programs are given every Monday evening in Mr. Kraft's bungalow, which was completed last year. Next year Mr. Kraft will conduct another summer class beginning August 1 and continue it for five weeks.

Jeritza Returning September 28

Maria Jeritza will arrive on the Olympic on September 28, and prior to her reentry at the Metropolitan Opera House will make her annual fall tour.

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I SEE THAT—

Roger Wolfe Kahn will open a "school of jazz" this fall. Sylvia Lent, after spending the summer at Block Island, R. I., has returned to her home in Washington, D. C. Maia Bang has completed the seventh and final book of her method for the violin. Richard Copley will be the manager for the concerts of the Society of the Friends of Music. Poul Bai has been engaged for the vocal department of Bush Conservatory, Chicago. Willem Van Hoogstraten is to become an American citizen. Adelaide Gescheidt reopened her New York vocal studios on September 8. The Chicago Philharmonic Conservatory has grown so that it has been necessary to enlarge its quarters. Examinations for the Cesar Thomson scholarship at the Ithaca Conservatory will be held on September 23.

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sang in a manner that might have filled the heart of ANY OTHER SINGER of this day with an ardent desire to EMULATE SO AUTHORITATIVE A MASTER.

Knabe Piano Used

The George Peabody College for Teachers seeks seventeen and a half million dollars, part of it to be used for music.

A banquet was given in honor of John McCormack at the National University, Dublin.

The fifth annual festival of the International Society for Contemporary Music began in Venice on September 3. The British National Institute for the Blind has arranged a series of weekly recitals by blind organists.

Oscar Fried has been appointed conductor of the Berlin Symphony Orchestra.

Ganna Walska will make another European concert tour this fall.

The German film of Siegfried is now showing at the Century Theater, New York.

Dr. Theo Lierhammer has been appointed principal professor of singing at the State Academy of Music, Vienna. George Lieblich is in New York for three weeks.

The Boston Civic Grand Opera Company has opened its New York engagement at the Manhattan Opera House. The organ in St. Paul's Cathedral, London, is to be rebuilt.

Oscar Saenger contemplates enlarging his work in Chicago next summer.

The Ravinia Park Opera season closed on Labor Day.

Richard Copley Announces His Artists

Richard Copley, for so many years associated with the Wolfsohn Bureau, who has just opened an independent office, announces as his artists for the first season Harold Samuel, English pianist, who made such an impression as a specialist in Bach here on his first appearance two years ago and will be here for February and March, 1926; Daisy Kennedy (Mrs. John Drinkwater), Australian violinist, who has not played here since 1920 and who will return for the months of October, November and December; and the Society of the Friends of Music, which will give its usual ten Sunday afternoon concerts in Town Hall and open its season with a special concert on Monday evening, October 26, with the American premiere of Honegger's *Le Roi David*.

Ernest Urchs in Europe

Ernest Urchs, of Steinway & Sons, will be returning soon from his annual trip to Europe. This summer he has heard opera in London, Paris, Hamburg and Munich and also paid a special visit to Bayreuth to hear *The Ring*, *Parsifal* and *Die Meistersinger* there. Mr. Urchs reports, incidentally, that he made a joint appearance at the Paris Opera with Jascha Heifetz. He turned the pages and Heifetz followed without a falter.

Frances McCollin Vacations at Blue Hill

Frances McCollin, composer, went to Blue Hill, Me., about the middle of July to attend the ensemble rehearsals of Franz Kneisel's pupils, and she states that it has been a most delightful experience. Miss McCollin is spending September on the Jersey coast. She will return to her home in Philadelphia October 1.

THE I. S. C. M. FESTIVAL

VENICE.—The Fifth annual festival of the International Society for Contemporary Music began here on September 3. Programs on which twenty-eight composers from ten different countries were represented called for five concerts at the Liceo Benedetto Marcello. On Sunday afternoon, September 6, there was a special concert of Old Italian music, directed by Alfredo Casella, given at the Palace of the Doges.

For the first time since the beginning of the society in 1921, America had equal representation with other countries on the programs. Three American works were included, *Oriental Impressions*, for mixed orchestra, by Henry Eichheim; *Daniel Jazz*, for chamber orchestra and tenor, by Louis T. Gruenberg; and *Angels*, a composition for six trumpets, by Carl Ruggles. Mr. Gruenberg, Richard Hammond and Emerson Whithorne were present as American delegates, and the first named has been elected a member of the international jury for the coming year.

All the countries in the Society were represented by delegates. Next year's festival will be held in Zurich and, judging by sentiment expressed, it will not be surprising to have the Society visit the United States the following year.

Baltimore Managers Announce Plans

BALTIMORE, Md.—The Albaugh Bureau of Concerts and Mrs. Wilson-Greene, who manage practically all of the big events here, have announced their respective plans for the coming season and many artists are scheduled to appear. Paderewski, Kreisler, Rachmaninoff, Galli-Curci, Chaliapin, Jeriza, Mary Garden, Schipa, Onegin, Tibbets, Giannini and Elman are among the soloists announced. Of course, there will be concerts by the Baltimore Symphony, the Philadelphia, the New York, the Boston and the Philharmonic Orchestras.

Municipal Director of Music Frederick R. Huber, through the city and the park bands, has furnished many interesting things during the summer. Recently at Patterson Park an audience of over 25,000 was on hand to hear a special concert by these two bands and a number of well-known local singers.

Mrs. Howard Kern (nee Henrietta Ries), local soprano, has a little son. Mrs. Kern is a pupil of George Castelle, who, it is understood, will become one of the instructors at the DeFco School. E. D.

Press Praise for Ida Kathryn Cash

Ida Kathryn Cash, lyric soprano, received excellent press notices following her Philadelphia debut as a concert artist. According to the Philadelphia Record "Her program showed versatility and breadth, ranging from arias by Mozart to the most modern songs. Her voice of good range and exhibiting admirable training, was equal to the heavy demands of her program, her songs being done with artistic feeling and always with that rare gift of being true to pitch."

Elizabeth Marko, Brennan Pupil, Plays

Elizabeth Marko, talented pupil of Agnes Brennan, well known New York pianist-teacher, spent the month of August at the Oakland Grove Hotel, Lake George, where her playing attracted considerable attention. There was a demand to hear her practically every afternoon and evening while she was there. Miss Marko, a popular pianist in the Brennan Studio, will play on the all MacDowell program to be given at the studio September 12. Later in the season she will give a recital of her own.

Boston Civic Grand Opera Season Opens

The Boston Civic Grand Opera Company opened its New York season of two weeks at the Manhattan Opera House, Monday evening, September 8, with an animated and adequate performance of *Aida*. Clara Jacobo, Antonio Marquez and Rhea Toniolo assumed the three principal roles, and Alberto Baccolini conducted. A large audience provided spontaneous first night enthusiasm.

Henry Lukens Resumes Teaching

Henry Lukens has resumed teaching at his studios on Chestnut Street, Philadelphia. Mr. Lukens gives a comprehensive and thorough training for singers, teaching all phases of the singers' art from tone production to the interpretation of songs and operatic roles. He also coaches in repertory, style and diction.

Harold Bauer in All-Schumann Recitals

Harold Bauer, pianist, spent his vacation at Hot Springs, Va., with Mrs. Bauer. Following the success of his all-Schumann recital in New York last year he will tour America in this recital, returning to the Pacific Coast after an absence of three years. He also has appearances with the New York and Boston Symphony orchestras.

Estelle Lieblich Pupil Engaged to Teach

Gertrude Otto has been engaged to take charge of the vocal department at Science Hill College, Shelbyville, Ky. Miss Otto is from Kansas City and has been studying singing and vocal pedagogy with Miss Lieblich for a year.

Frances Sebel Winning Favor

To a well grounded education with great teachers Frances Sebel has added certain personal qualities that give charm and piquancy to her art. Miss Sebel started her musical studies in Cincinnati, where she was first known as a pianist. Later, she took vocal lessons. During the past few seasons she has been heard in song recital, in oratorio and in opera.

One of the chief attractions of the summer season in New York City in 1924 was Miss Sebel, who drew many thou-

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The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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sands of music lovers to Central Park when she appeared there with the Goldman Band. Miss Sebel's programs are unusual. While she is well suited to conventional things and has a large repertory of standard songs and arias in half a dozen languages, she also makes a special point of presenting a certain number of new songs. One of her specialties is native Hungarian gypsy songs. These she is in the habit of singing in gypsy costume. Not only in Hungarian songs but also in the folk music of other nations is Miss Sebel proficient. She can give a whole program of folk music.

In voice, in personality, and in her unique programs Miss Sebel is a delightful artist.

Seligman in Newport

Isiah Seligman, pianist, is vacationing for a few weeks in Newport, where he is preparing programs for his forthcoming season. The Philharmonic Society of Newport is



ISIAH SELIGMAN.

negotiating for a concert with him in November, and Mr. Seligman, among other dates, expects to make several recital appearances in Florida.

Katherine Glen Songs Extensively Used

Songs of Katherine Glen, one of the most popular of Pacific Coast composers, are in increasing demand. The best known of them, Twilight, is being used by Edward Johnson, Metropolitan tenor, at all his concerts on his present tour of the Far East.

Edna Mabon, one of the head voice teachers of the University of Washington, herself a soprano with a voice of rare beauty, recently broadcasted a request program of Katherine Glen songs over the radio, including Twilight, I Heard a Lark Sing, Folks Need a Lot of Loving and The Mountain Linnet.

The excellent orchestra at the Olympic Hotel, Seattle, plays Twilight regularly when broadcasting for radio fans and it has come to be a request number all over the Coast.

Concert in Memory of Elkan Naumburg

A Labor Day concert was given on The Mall in Central Park, New York, by the Kaltenborn Orchestra. The concert was given in memory of Elkan Naumburg, who donated the bandstand, by his sons, Walter W. Naumburg and George W. Naumburg. Similar concerts were given by them on Decoration Day, on July 4 and on July 31, the anniversary of the day of their father's death. The Decoration Day, Fourth of July and Labor Day concerts are the continuation of a series given by Mr. Naumburg for many years.

Walter P. Stanley Resumes Activities October 1

Walter Peck Stanley, organist and choirmaster of the North Reformed Church, Newark, N. J., is spending a short vacation at Manitou, Colorado. He will return October 1 to take up his work with the Newark church as well as to resume teaching activities at his New York studio.

Bonci Coming Back Soon

Alessandro Bonci writes the MUSICAL COURIER from Viserba, Italy, to send greetings and to say that he will arrive in New York, October 2, on the Berengaria, and at once resume his concert work and teaching.

OBITUARY

Marie Sophie Himmer-Friederici

The oldest surviving German singer, Marie Sophie Himmer-Friederici, died on August 15, at Himmelsthr. She was 86 years old and not a singer on the German stage of to-day knew her, as her last appearance was in 1871 at the age of thirty-one. Although she sang only four years on the German stage, she created the role of Gretchen in Gounod's Faust at its premiere in Darmstadt. After this she went with her husband, Franz Himmer, to America, where from 1862 to 1871 she was one of the best known German singers equally popular in operetta and on the operatic stage.

C. H. T.

Jessie Z. Decker

Jessie Z. Decker, director of the Syracuse Settlement Music School, vice-president of the Syracuse Morning Musicales, a member of the executive board of the Syracuse Salon Musicales, and one of the best known piano teachers in Syracuse, died at the home of her sister at Syracuse on September 1. Miss Decker was a graduate of the College of Fine Arts at Syracuse University and for years was one of the prominent supporters of all civic music enterprises in Syracuse. Recently she was active in obtaining support for the Syracuse Symphony Orchestra.

Owen B. Jenkins

Word comes from Philadelphia of the death of Owen B. Jenkins, assistant city solicitor and a former State Senator. Mr. Jenkins was the husband of Mary C. Phillips Jenkins, the vocal teacher of Philadelphia.

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MUSIC IN RUMANIA

BUCHAREST.—In the widespread and intense revival of musical activities throughout Europe since the war, Rumania is playing its part vigorously. In every department of music, operatic, orchestral, solo instrumental and vocal, the list of its achievements is a long and honorable one. To illustrate this statement a brief summary of last season's activities may be of interest.

THE RUMANIAN OPERA HOUSE

The Rumanian opera house, founded by the government in 1920 and handed over in 1923 to the management of Georges Georgesco and Alexandre Buzesco, has a repertory of over forty operas, of which during the past season it performed seventeen, together with four ballets. The total number of performances given was two hundred and fifty-one, under the direction of the conductors, Georgesco, Massini, Alessandresco, Otesco and Pessione. The novelty of the season was the first performance in Rumanian of Giordano's Fedora. Among the works promised for next season are Boris Godounov and Salomé.

THE PHILHARMONIC CONCERTS

Bucharest has a symphony orchestra of seventy-five players, utilized since 1923 by the Rumanian opera house, under whose auspices it gave last season a series of fourteen symphony concerts in the theater itself, conducted by Georges Georgesco. A special feature of the program was the important place given to the work of Rumanian composers. Among the most interesting of these were works by Mihai Jora, M. Andricu, Marcel Mihalovici, Filip Lazar, Nonna Otesco, Alfred Alessandresco, Georges Enesco and Alfonso Castaldi. A large number of important foreign works were also performed.

OTHER CONCERTS

The Rumanian Composers' Society gave eleven concerts, one of them a symphony concert, which revealed many im-

**SNAPPED IN BUCHAREST.**

These are, left to right, Georges Georgesco, conductor of the Bucharest Symphony; Jacques Thibaud, French violinist, a great favorite in the Rumanian capital, and Alfred Alessandresco, composer and Bucharest correspondent of the MUSICAL COURIER. In the other snapshot Thibaud and Alessandresco are rehearsing together.

portant new native compositions. At a special evening concert devoted to works of Béla Bartók, the composer himself played some of his piano pieces.

There were many recitals by virtuosi, among whom may be mentioned the pianists Georges Boskoff, Leo Sirota, Joseph Slivinsky, the violinists Vasa Prihoda, Jaroslav Kocian, Alma Moodie and Jacques Thibaud, who scored a veritable triumph.

Among the singers who visited Bucharest, special mention must be given to Constantin Stroesco of the Opéra-Comique, whose five Lieder recitals were of great interest on account not only of the excellence of his singing but also of the variety and quality of his programs.

Finally, many concerts of chamber music were heard. Of these the most worthy of attention were the twelve given by the Regina Maria string quartet, whose extremely varied programs ranged from Mozart and Beethoven to Bartók and Ravel.

ALFRED ALESSANDRESCO.

Grace Demms Soloist at Chautauqua

Grace Demms was one of the July soloists at Chautauqua, N. Y., this summer, and she states that it was a real inspiration singing with the New York Symphony Orchestra with Albert Stoessel conducting. The soprano received some excellent press notices. When Aida was given in concert form the Chautauqua Daily stated: "Miss Demms displayed a soprano voice of ribbon-like smoothness and shimmering quality. The delicacy of her high tones could scarcely be excelled and her singing throughout was marked with an in-

**GRACE DEMMS**

and her mother snapped at Chautauqua during the soprano's engagement as soloist during the month of July.

telligence of interpretation that was responsible for a large share of the enjoyment of the program." Miss Demms also received high praise for the artistic work she did when the second act of Martha was given. A review of the performance commented in part as follows: "Miss Demms sang The Last Rose of Summer charmingly enough to captivate any young Lionel and her duet with Mr. Hart was one of the best parts of the program." Miss Demms was soloist when the New York Symphony Orchestra gave a Viennese program, and according to the Chautauqua Daily: "She appeared to better advantage than ever before on the Chautauqua stage in Mozart's Alleluia from the motet, Exultate, with orchestral accompaniment. The control in tones of the middle and lower register was quite exceptional in a soprano voice and her high tones, always of pleasing quality, seemed unusually brilliant. She accomplished the difficult scales and turns with much delicacy and clean-cut effects. Her attractive personality and stage-manner is greatly in her favor in every performance."

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Dreda Aves as Carmen

Doubtless those who heard Dreda Aves sing Aida recently at the Polo Grounds were glad of the opportunity to hear her again on Saturday night, September 5, at the Man-



DREDA AVES.

hattan Opera House in Carmen. From all accounts Miss Aves in every way represented the type. She has youth, abundant energy and enthusiasm, and is possessed of unbounded spirit combined with a rich, true quality, dramatic soprano voice, fully capable of bringing out all the essential requirements with feeling and potent charm.

It may not be generally known that Miss Aves, daughter

of the late Rev. Charles S. Aves, many years rector of Trinity Episcopal Church, Galveston, is the protégée of Mme. Schumann-Heink. She comes from a peculiarly mixed ancestral stock: on her mother's side French and Spanish, while her father's people count back from a long line of English and Welsh. It is evidently from the maternal family tree that she inherited her Spanish type and the animated temperament which are said to qualify her so admirably for Carmen.

Miss Aves has made rapid strides in her profession, and deservedly, too, for she has been a very earnest student. A brilliant future is predicted for the Texas girl, who owes all of her training to American instructors, among them Vilonat, Walter Golde and Enrica Clay Dillon.

Olga Steeb Presents Boy Prodigy

Olga Steeb, whose successful piano school in Los Angeles has produced so many splendid pianists, has had the pleasure of presenting a prodigy, Ezia Rachlin, nine years of age, in a recital which astonished seasoned musicians and critics. The boy is a protégé of Walter Henry Rothwell, conductor of the Philharmonic Orchestra, and is a pupil of Miss Steeb, who feels that he is a real genius.

Fanchon Armitage, in the California Graphic, was most enthusiastic in her praise of the young pianist, stating in part: "The performance was not merely the astonishing accomplishments of a so-called 'child wonder.' In its technical perfection, in its freedom from mechanical flaws, it was all of that, but in its larger sense it was the work of a real artist. There was not only fine rhythm, but a fine sense of rhythm, not only astonishing tone quality, but with tone color and variety, not only accuracy of finger, but accuracy of mind that makes for a sureness and certainty of playing found only in those who are set apart in the field of the really great."

Leon Goldwasser, in the Record, gave a long review of the concert and said in closing: "To say that a child of nine has done what in all respects is worthy of a finished concert pianist is to make a statement daring enough to command attention for the future of this boy, to which I am willing to trust the accuracy of my present judgment. Miss Steeb deserves great praise for the wonders she has helped work."

University School of Music Item

A communication from Albion, Idaho, indicates that the University School of Music, Ann Arbor, Mich., is well known in that city, for on August 6 former students of the University School of Music, Orien Dalley, violinist, and Norman McCarty, pianist, gave an interesting program in the auditorium of the State Normal School. Mr. Dalley has been studying under Samuel Lockwood for the past three years, and has just accepted a position as head of the



Photo by Tycho

EZIA RACHLIN,
nine-year-old pupil of Olga Steeb.

violin department in one of the branch agricultural schools of the state of Utah, while Mr. McCarty is a graduate of the piano department and has been in the west for a number of years. Both are excellent musicians and are representative of the splendid artists turned out by the University School of Music now found throughout the musical world.

Landowska to Arrive in January

Wanda Landowska is expected to arrive here for her third American concert tour early in January. Her first appearance will be in Denver, and after a short Western tour she will begin her classes at the Curtis Institute in Philadelphia. Her work at the Institute has been so arranged as to leave ample time for her many concerts.

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THE MARK STRAND

Charlie Chaplin's latest comedy, The Gold Rush, is having such a phenomenal success at the Mark Strand Theater that it is being continued for a fourth week. The surrounding program remains the same, with the exception of the Topical Review, which of course is showing the latest news of the world. In line with its policy of obtaining the best in motion pictures, this theater announces that among the attractions to be presented in the near future are Douglas Fairbanks in Don Q, Mary Pickford in Little Annie Rooney, and The Lost World.

THE RIALTO

The opening number at the Rialto last week was presented by Ben Bernie and his "gang" in the Swiss Alps. The entire "gang" was dressed in Swiss mountaineer costumes and the program consisted of Swiss songs, yodeling and Swiss sports. The scenery was very effective and one felt as though he were suddenly transferred to a "jazzy" exotic atmosphere. The high peaks and a good imitation of the Alps made it all look very realistic. After a few saxophone solos were played by the orchestra, Johnnie Dove, a skating wizard, performed some remarkable feats on his skates, and he certainly deserved all the applause the audience gave him. Paul Van Dyke, yodeler, made his listeners roar with laughter. Joe Rose did acrobatic dancing to the music of Oh Katerina, and Bob Miller, baritone, sang Oh, How I Miss My Swiss To-night. The same song was then sung in German parody fashion by one of the orchestra members. Kiddy Young, Katherine Heuth, May Whitney, Mildred Morgan, Billy Blythe and Mildred Neville, dressed as skating girls, closed this number with some graceful dancing.

The feature picture was The Love Hour, starring Huntly Gordon, Louise Fazenda, Ruth Clifford and Willard Louis. A comedy, Felix Trifles With Time, and the Rialto Magazine were also enjoyed.

THE CAPITOL

One of the most delightful numbers on the program at the Capitol Theater last week was Neptune's Daughters, danced by Mlle. Gambarelli and the ballet corps. The scenic setting and the lighting effects furnished for this added materially to the enjoyment of the graceful dancing. Julia Glass also came in for a large share of approval on this program for her artistic rendition of the ballet music from Nails by Delibes, the piano arrangement by Dohnanyi. This talented young pianist played with accuracy and a fine sense of rhythm, and her interpretation also was excellent. William Robyn, assisted by the male quartet, was well received in Dreaming of Tomorrow.

Eugen Ormandy, concertmaster and now associate conductor, again wielded the baton at some of the performances last week, and gained added recognition for his reading of the score of the Tchaikovsky Marche Slav. Following the overture, Caroline Andrews displayed a clear, high soprano voice, as well as a charming personality, in her singing of Benedict's The Wren, with flute obligato by Arthur Brooks, first flutist of the orchestra.

The feature picture was The Mystic, and in it Aileen Pringle and Conway Tearle do some excellent acting. A short cinema which was thoroughly enjoyed was Fish for Two, a dog carrying on most of the action in a remarkable fashion. The program also contained the Capitol Magazine, with its splendid orchestral accompaniment, and an organ solo.

THE RIVOLI

The usual Gloria Swanson crowd gathered at the Rivoli last week to see this popular moving picture star in her latest vehicle, The Coast of Folly, adapted from the novel by Coningsby Dawson but scarcely recognizable as such. Miss Swanson is seen in a dual role, one that she has never attempted before, that of a middle aged woman of questionable fashion and an ingenious girl. The appeal of this picture strongly depends upon the individual. In this writer's opinion, Miss Swanson added another laurel to her crown of excellence. The week's overture was von Suppe's Pique Dame, rendered with usual satisfactory musicianship by the Rivoli Orchestra, the selection being followed by Riesenfeld's Classical Jazz. An interesting unit was entitled A Seaside Frolic, participated in by those four excellent dancers, Marley, Alma, Margaret and Myrtle, who displayed their skill in co-operation with August Werner, baritone, whose fine voice was also the recipient of much applause. An added feature to the program was the presence of ten winners of the Roseland Ballroom Atlantic City Bathing Beauty Contest. Harold Ramsbottom completed the musical program with a commendable rendition of Pal of My Cradle Days, the words of which were flashed on the screen for the benefit of the audience. The Rivoli Pictorial completed the performance.

MUSICAL Credo OF H. L. MENCKEN

(Continued from page 6)

team-work. But most of their music, at least in our time is palpably fourth-rate. They never get beyond a pretty amateurishness. All their genuinely good composers are non-English—for example, Sullivan (a man of very great talent) and Delius. There are, indeed, only two kinds of music: German music and bad music.

"I have spoken evilly of French music. I except, of course, that of César Franck. He was a man of immense talent. But I deny that he was a Frenchman, or that he wrote anything properly describable as French music. He was, in fact, scarcely more a Frenchman than Handel was an Englishman. But Berlioz? Well, I'll give you Berlioz. But did he write any music?

"Jazz? It may be defined briefly as the sort of music that the persons who go to the opera really like. A few amusing ingenuities are in it; it is clever in the same sense that a caricature may be clever. Some day a composer of genuine talent will put a jazz scherzo into a symphony. A hundred years hence that is all that will be remembered of jazz."

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BORI, LUCREZIA—New York, soloist with State Symphony Orchestra, Saturday evening, October 24.
JERITZA, MARIA—Montreal, October 8; Toronto, October 10; Wheeling, October 13; St. Louis, October 16; Cleveland, October 18; Rochester, October 22; Providence, October 25.
KORR, MAY—Montreal, Canada, October 22.
LAURENTHAL, RUDOLF—New York, October 31.
LEGINSKA, ETHEL—Baltimore, Md., January 25.
LENT, SYLVIA—Soloist with New York Symphony in Passaic, N. J., October 13; New England tour in November; Middle Western tour begins December 1, with appearance in Buffalo with Detroit Symphony Orchestra; Chicago recital, January 10.
LULL, BARBARA—New York, October 30; Buffalo, N. Y., November 11; Cleveland, Ohio, November 29.
SIMONDS, BRUCE—Meriden, Conn., October 20; New York City, October 26; Cooperstown, N. Y., October 30.
SWAIN, EDWIN—Philadelphia, Pa., October 22.
TOVEY, DONALD FRANCIS—Cleveland, O., October 16; New York City, October 19 and November 2; Boston, Mass., November 7.
VALDANE, ARVIDA—Philadelphia, Pa., October 22.

Anna Case Back From Europe

Anna Case has returned to New York after spending the summer in Europe. She cut her vacation short on account of the death of her father. Miss Case sang recitals in Berlin and Amsterdam this summer, and appeared with orchestra in Amsterdam under Mengelberg and Scheveningen under Schneevoght. Her concert tour opens at the American National Festival in Buffalo, N. Y., on October 6.

Chamlee to Be Under New Management

F. C. Coppicus announces that Mario Chamlee, tenor of the Metropolitan Opera Company, will be under the management of the Metropolitan Musical Bureau, starting January 1, 1926.

Two Gescheidt Artists for Same Concert

Fred Patton and Frederic Baer will appear with the New York Symphony Orchestra on the same evening next season, singing in the opera, Fidelio.

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MUNICH OPERA FESTIVAL

(Continued from page 9)

splendid new stage-settings, and Die Entführung have so far been given.

LARGE AUDIENCES

The attendance at the festival performances has been very satisfactory, still larger crowds being expected for the second half, which will see at the conductor's desk Richard Strauss and Clemens Krauss, the young, but already well-known director of the Frankfurt opera-house, whose coming is looked forward to with great interest. Nearly half of the available seating capacity for the remaining performances has been booked by Americans.

THE DEATH OF THEODORE SPIERING

Finally, the sad duty devolves upon me to speak of the death of Theodore Spiering, the famous American violinist and conductor who died on August 11 at the Red Cross hospital in Munich. About three months ago Spiering came to Munich, seeking relief from an obstinate state of anaemia and was ordered a rest cure. During that time I called on him repeatedly and although his rapid decline of strength left but small room for hope we were both hopeful of his recovery especially as the sick man's mental energies never abated for one moment. Thus we were discussing the programs of his coming concert season in Portland, Ore., which Spiering was looking forward to with youthful enthusiasm.

Fate had too long withheld from this man a position which he not only coveted but to which he seemed predestined, for he was an artist of the true blood, endowed with rare interpretative powers and with unflinching enthusiasm. America did not do well in keeping this highly gifted man waiting so long for a leading position, for which he was equally well and even better qualified than many a foreigner on whom preference had fallen, especially as Spiering's unusual ability had long ago found its due recognition in Europe. And fate finally was cruel enough at the last moment to dash from his lips the cup thirsted for throughout the greater part of a lifetime.

No, fate had not dealt justly with this kindly man, who

was not only a great artist but also a great philanthropist. Ever ready to give, even at the cost of his personal convenience, he himself never received his due. And so he passed from life with his great hunger unstilled. Thousands here in Europe have good cause to mourn the loss of this good man, for owing to his untiring efforts thousands have found relief in their most pressing need.

What he was as an artist the world knows; what he was as a man only those know who came in personal contact with him, who were intimate with his high ideals of humanity and unselfish good-fellowship. I lost in Theodore Spiering a friend particularly dear to me; the world loses in him one of its great characters.

ALBERT NOELTE.

Wildermann Institute's Summer Courses

One of the heaviest enrollments in the history of the Wildermann Institute was made this summer, and teachers as well as students took advantage of the excellent courses offered. Ten classes in theory, harmony, etc., are in session, and gratifying results are being obtained in the various subjects. The violin department, under the direction of Michel Sciapio (sole associate of Otakar Sevcik), and his able assistant, Anton Orion, is rapidly growing and the application for study with these instructors for the season about to begin is very heavy.

Milan Lusk Continues Busy During Summer

Despite the general cessation of musical activities during the summer, Milan Lusk, the popular young violinist, has been in constant demand, appearing before some of the most prominent country clubs near Chicago. On August 2, the North Shore Club presented Mr. Lusk in a violin recital in its new club house overlooking the Forest Preserve. A program including compositions by Mendelssohn, Wieniawski, Hubay, Massenet, Schubert-Wilhelm, etc., held the capacity audience spellbound.

Rafaelo Diaz Making Records

Rafaelo Diaz, Metropolitan Opera tenor, has signed a several years' contract with the Columbia Phonograph Co.,

Inc. Mr. Diaz is enthusiastic over the new device of the Columbia, which, he says, reproduces the voice truer to nature than the old style of recording, and he feels that the world will now hear a more perfect recording of the human voice. Mr. Diaz is at present busy making records and says his first ones will be ready in the early fall.

Helen Riddell Soloist at Recital

Helen Riddell, soprano, was the assisting soloist at a recent recital given in Amsterdam by pupils of Henrietta M. Riddell. An attractive program of plastique studies, character dances, national dances and classic and interpretative dances was presented. Miss Riddell afforded much pleasure in two groups of songs.

Albert Almoney Well Received

Albert Almoney, tenor, recently participated in a recital for the benefit of the Young Women's Christian Association, at which time he rendered Mozart's Alleluja, Bach's See What His Love Will Do, Handel's Come Beloved and some English ballads, all of which were highly applauded by the audience, and Mr. Almoney was compelled to render several encores.

Bettina Freeman in Belluno, Italy

Bettina Freeman, American dramatic soprano, sang with much success the title role in Gioconda at the opera festival which was held recently at Belluno, Italy. From clippings at hand, Miss Freeman's success at Belluno was as pronounced as it has been throughout Italy since she arrived in that land.

Laurie Merrill Had Busy Summer

Laurie Merrill, soprano, has been making Wollaston, Mass., her headquarters this summer, and traveling about through the White Mountains and down to Cape Cod in her car. She has sung several times, among her appearances being one at Lowell, Mass., and a recital at Chester, N. H. She will return to New York this month.

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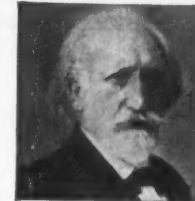
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The Weingartner Festival at Athens

Additional details are only now learned of the several days' Weingartner Festival at Athens. It was the great conductor's first visit to Greece and was made the occasion for ovations and honors such as even this world famous musician has rarely witnessed. The special concert given in the famous Theatre Attique of Herod, on the Akropolis, was not only sold out, but so many people were turned away that it had to be repeated, again to a capacity audience. The entire government and the members of all foreign missions were present when Weingartner was decorated with the highest Grecian order, the Knightship of the Holy Saviour. Arrangements were immediately made for a production next year of Weingartner's Greek music drama, Orest, which will be performed on the Akropolis, with the composer-conductor himself at the desk.

According to reports from Greece, the great Italian conductor was "feted like a king" and immediately achieved a nation-wide popularity. A striking proof of the high esteem in which Weingartner is held by the Greek populace was the following incident: He, being unable to attend the big festival of national dances given in the historically famous and now rebuilt Stadium, the festival was repeated, in a special performance, for Weingartner's benefit. Over 400 dancers appeared, in ancient costumes, to perform be-



AN INCIDENT FROM WEINGARTNER'S GREEK TOUR.

snapped by the conductor himself. A group of dancers performing their national dances especially for Weingartner's benefit. The snapshot shows the huge space of the Athens Stadium, all empty, as there were no other guests except Weingartner and his party.

fore him the dances in their beautiful historical costumes. Also a special concert of modern Greek music was given in honor of Weingartner's presence, as a sequel to the several days' Weingartner Festival comprising many of Weingartner's own compositions.

Kochanski's European Success

According to reports from Paris, Paul Kochanski has been making a great success in concert appearances there.

As part of the Polish Festival in France, he played Szymanowski's concerto with orchestra, under Conductor Emil Mylnarski. He also gave two concerts of his own and appeared with the orchestra of Société du Conservatoire in Salle Gaveau.

Kochanski and Szymanowski are at present together in St. Jean de Luz, where the latter is writing some new compositions for the violinist. Following a series of concerts in Germany and Poland Kochanski will return to America in October.

Hollins as an Improvisateur

The recent tours of Marcel Dupré, noted French organist, roused the American public as never before to the sensational wonders of his rare art of improvisation. Improvising is a general custom in Europe, and a definite part of the training of organists in particular. This does not always take the same form. Some organists make use of it in the church services to bridge the gaps in the ritual, others build up great symphonies on the spur of the moment on themes handed them, such as Dupré and others prefer to improvise in more popular forms on themes already well known to the audience. When Alfred Hollins, noted English organist, plays his recital in



"BEAUTY AND THE CONDUCTOR."

Weingartner, surrounded by a group of Athens beauties in their picturesque national costumes, at the Stadium, Athens.

New York, he will make his improvisations a sort of personal appeal to the music-loving instincts of his audience. They are intermezzi in his programs—moments of melody, color and rhythm, tracing familiar lines, rather than great climaxes in his program; for that reason, when Hollins improvises the audience becomes a part of the performance. The Johannesburg, South Africa, Star, on the occasion of Hollins' inauguration of the great Town Hall organ there, reported: "It is difficult to speak of his marvellous extemporization gifts without using what may seem extravagant expressions." The Sydney Morning Herald, after his improvisation on the famous Australian organ, said: "The applause was so heavy that an encore was granted." The Musical News of London, commenting upon his improvisations before the Royal College of Organists, said: "His extemporization upon a given theme more than justified his great reputation as an accomplished improvisatore."

Sophie Sanina Heard Over WEAF

Sophie Sanina, a Russian pianist, broadcasted a program of piano solos from WEAF on August 11.

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